

University Of Alberta



0 0003 10962 90

M. Tameanko

HOME and HOME

CURRICULUM

TX
721
T15



Ex LIBRIS
UNIVERSITATIS
ALBERTAEENSIS



HOUSE and HOME



HOUSE and HOME



Marvin Tameanko, B.ARCH., M.R.A.I.C.,
Architect, and Instructor in the Department of
Architectural Technology,
Ryerson Polytechnical Institute,
Toronto, Ontario

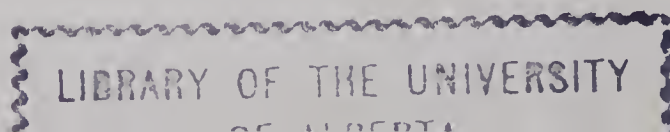
GENERAL PUBLISHING CO. LIMITED
TORONTO

Copyright © Canada 1968
by General Publishing Company Limited,
30 Lesmill Road, Don Mills, Ontario

Mimeographing or reproducing
mechanically in any other way
passages from this book without
the written permission of the
publishers is an infringement of
the copyright law

The photograph on page 4 is reproduced by permission of Satok and Poizner, Architects; the ones on pages 6, 33, 37, 45, 49, and 67 by permission of Jerome Markson, Architect; the one on page 105 by permission of Gerhardt Gattnar; the two on pages 91 and 93 by permission of Rosenthal China of Canada Ltd.; the one on page 50 by permission of the Canadian Lumbermen's Association; and those of the period furniture in Chapter 7 appear by the courtesy of the Royal Ontario Museum/The University of Toronto.

Illustrations by *Industrial Publication Services*



CONTENTS

CHAPTER 1	A HOUSE OR A HOME	1
	There is a difference – Who makes the home? – The Mother's influence – The family cycle – Stage one for the single girl – Home is environment – How environment is created – How to choose accommodation: room and board, sorority houses, rooms in private houses, a flat, an apartment, a mobile house, houses – Making a choice: marital status, economics is a factor, location and availability, commuting is long distance travelling, transportation – The single girl – A lease is a legal document – Your signature is valuable – The married couple.	
CHAPTER 2	WHERE TO LIVE	10
	What is the choice? – Living in rural areas – Living in cities – How communities develop – How cities grow – How growth is controlled – What to look for in a neighbourhood – The characteristics of a good neighbourhood – The needs of a community – What is the character of the neighbourhood? – Geography plays a part – What is the future of the area?	
CHAPTER 3	FINANCING HOUSING	16
	Who to consult: the lawyer, the realtor or real estate agent – Offers to purchase – Legal terms in house buying – The mortgage and its terms – Taxes have to be paid – Downpayments – Sources of money for financing house purchase – The National Housing Act is for you – What is the budget for buying a house? – How to budget when renting a house – To rent or to buy – Why rent a house? – The final decision.	
CHAPTER 4	TO BUY OR TO BUILD	24
	Which to choose? – The existing house: can I renovate or alter? – The custom-built house: how do we build a house? choosing the lot, orientation of the lot, topography of the lot – The exterior style: the Colonial style, the Georgian style, the Gothic revival, the Regional styles – Good and bad design – Good taste and beauty – Good design – Older houses and current trends – Analysis of the house floor plan – Relation of the house to the site – The relationship of the rooms to each other – The shape of the house – The consultants in housing: the appraisal expert, the architect, the building contractor.	

Design for happy living – The meaning of beauty – Interior design as environment – The elements of design – Colour – Colour theory in design: colour mixing, warm and cold colours – How to select a colour scheme – How to choose colours: balance, good proportions lead to harmony, rhythm, emphasis – Space and colour – Selecting colours for the design – Colour selection and tricks of the trade – Texture as a design element – Line – Space – Form – Principles of design: harmony, proportion, scale, balance, rhythm, emphasis or focus – Structural and decorative design – Decoration in design.

CHAPTER 6 *FOUR WALLS, A CEILING, AND A FLOOR*

48

The room – For harmonious effects – Four walls: line as an element of space, colour and texture, selection of materials, paint, wallpaper returns to fashion, wood panelling – Floor finishes for beauty: wood floors, resilient flooring, non-resilient flooring, special floorings, carpet as a floor covering, carpet – a rug or broadloom, the characteristics of a good carpet, the natural materials, the synthetic fibres, the weaves of carpets, how to select a good carpet – Drapery for windows: characteristics of textiles, selection of drapery, special drapes for special effects, the shape of the windows – Care of materials.

CHAPTER 7 *DESIGN IN FURNITURE*

62

Furniture for comfort and utility – Traditional styles – The furniture of England – Parallel styles in other countries – Twentieth century furniture – Current trends in furniture – Selection of furniture – Function is usefulness and service – Scale – Beds and bedrooms – Design and appearance – Furniture design and structure – Quality, durability, and cost – Upholstery fabrics – Construction of furniture – Cost in relation to quality – Furniture arrangement – Bedrooms, the rest centre of a house – Furniture as walls – Care of furniture – What are accessories ? – Accessories in a room – How are accessories used? – Frames for paintings – Sculpture as an accessory – Plants are living accessories – Lamps are important accessories.

CHAPTER 8 *HOUSEHOLD EQUIPMENT*

78

Economical purchasing – Reputable dealers and guarantees – Safety standards – Buying on credit – Analyzing bargains – How to judge advertisements – Consumer

reports – Analysis of products: small household appliances, what standards apply to major appliances – A modern home.

CHAPTER 9 HOUSEHOLD TEXTILES 84

First things first – How are textiles made? – Different fibres make different cloths – Finishes for textiles give character – Cotton, the household cloth – Design in cotton sheets – Queen size or King size sheets – Blankets of wool or cotton – Design and finishes of blankets – Linens on the table – Place mats for formal or informal use – Towels for bathroom and kitchen – Care of household textiles – Using linens as design accessories.

CHAPTER 10 TABLE APPOINTMENTS 90

For show or utility? – The need for food: informal dining, formal dining – Dinnerware – Ceramics, types and uses – Identifying dinnerware by name – Beauty three times a day – Selection of design – Plastic dinnerware – Glassware, crystal-clear containers – Types of glass – The making of glassware – Selecting glassware for use – Glassware in harmony with other things – Flatware, the tools of eating – Silver, pure and solid – Selections of designs in flatware – Tableware arrangement – Metal hollow ware – Table centres and flower arrangements.

CHAPTER 11 YESTERDAY, TODAY, AND TOMORROW 100

Canada today – Time marches on – The beginning of specialization – The Machine Age – The design world of yesterday – Architects of the world – Functionalism in design – New materials and new technology – What of today's cities? – City planning and its use – The future of the city – The world is shrinking – Community planning – Public housing – The effect of public housing on the family – What of the future?

<i>BIBLIOGRAPHY</i>	<i>111</i>
<i>INDEX</i>	<i>113</i>

INTRODUCTION

The Canadian house of today is a far cry from the first pioneer homesteads; yet in both, some people have succeeded in making a real home while others have had to be content with just a shelter.

This book is about these two things; how the timber, stone, or brick shell that we call a house has developed over the years, and how the difference that exists between the empty shell and the pleasant and comfortable home can be bridged by good design wisely applied.

It is intended for classroom use as a textbook, and it meets the requirements of the Ontario Curriculum RP-S.6 for this section of the Grade 12 Home Economics course. In addition it provides a girl in school, a career girl in her first years out of school, and in fact anyone interested in architecture, town planning, house purchase, furnishing, and interior design with current and accurate statistics coupled to precise and comprehensive information.

My gratitude is due to the many firms and people who have kindly provided information and illustrative material. In particular I would like to thank my wife Bette for reading and typing the manuscript, Mr. C. R. Worsley – the Dean of Technology at Ryerson Polytechnical Institute – for his encouragement, the Editors for their constructive advice and help, and the several friends and colleagues who have helped to make this book – which I dedicate to my Mother's memory – a reality.

Marvin Tameanko

A HOUSE OR A HOME



THERE IS A DIFFERENCE

What is the difference between the terms 'house' and 'home'? There is a very great difference, but the two are often interchanged. What does home mean to you? A writer describes his earliest realization of its meaning – a realization that came when the house he lived in was transformed into a magical place.

'One cold, grey February afternoon I was trudging home from school, troubled with all the problems only other young children can understand. Rounding a corner, I saw the house we lived in and quickened my pace. "Mom – I'm home", I shouted as I burst through the front door. I was greeted by the sweet smell of a cake baking in the oven, the squealing laughter of my young brothers and sisters, and my mother's face shining from the heat of the kitchen. My mother took off my wet boots and pressed into my hand a lump of hardened chocolate icing. As I sank down into a low, soft chair, and the icing melted in my mouth, I felt a warm, tingling glow flowing over me. I was *home*.'

Most adults have had similar experiences and know that home is a very personal place with many memories. It is a haven for the mind when troubled, and the atmosphere of love and companionship is a shelter from the pressures of life in the world outside. It is also very much a state of mind; and until such time as one has established a home with a similar atmosphere, one's thoughts will often go back to the warmth and security of the parents' home.

A home can exist in the poorest of surroundings, whether in the humblest cottage

or in the most fabulous palace. It exists wherever a family comes together in a living fellowship of affection, and it is not dependent on the nature of the walls that surround it.

A *house*, on the other hand, is an inanimate object. It has no life of its own. It is a shell or a structure, a collection of bricks, stone, glass and wood, barren until a family occupies it and gives it life. The affection each member of the family has for the other, the preparing of meals, the eating and washing up, the laughter and even the tears, in fact everything the family does in the house, all contribute to the atmosphere of home.

Scientists would define a home as a social unit consisting of the family in a house or a shelter; but it is more. It is the base from which the family participates in all the activities of life. It is a sanctuary built on experiences and memories, and a place where the mind can be stimulated and the spirit enriched. The kindest invitation we know is the offer to share this with others by saying, 'Come home with me'.

WHO MAKES THE HOME?

The members of a family create the home. In earlier history, the family was a strong authoritarian unit, often to the extent of dictatorship, with the father dominating. Today the well-adjusted family lives as a democracy, bound by affection, and not by strict discipline. Each member of the family has several roles to perform in the running of the home. The woman is wife, mother, housekeeper, hostess, and business manager. The man is husband, father, financier, and handy-

man. The oldest girl will be daughter, big sister, and boon companion to her brothers and sisters.

THE MOTHER'S INFLUENCE

The mother has the key role in the home and her influence is very great. She is constantly in contact with the children and her standards of culture, diet, and cleanliness are the standards set for the home.

The home is also an educating unit. Until recently formal education on how to establish and manage a home was neglected, and the mother taught her daughters about good homemaking and set the example for them to follow. We are all familiar with the much used expression, 'Homemade pies like mother used to make'. The secret recipe was simply passed on from mother to daughter.

Homemaking is an important profession; and the woman of today has no need to rely on her husband's position for status. Mrs. Smith the homemaker is as important a title as Mrs. Smith, wife of Doctor Smith. The homemaker actually shapes the lives of the family and because of this her job is just as important as her husband's.

THE FAMILY CYCLE

Based on current life expectancies, the average man and woman can look forward to about forty years of married life together. Twenty of these years will be spent raising a family and making a home.

The home life can be divided into four stages. In the first stage the newly married husband and wife are starting out together in life. They may have an apartment or just a room to live in. These are the difficult formative years. During this stage the pattern for home life is set, and the goals and ambitions the couple develop at this time will become the ideals for the future family. These are the foundations of the family, and they must be set on firm ground.

The second stage begins when the first child is born. Additional care and time are now needed to raise a family, and the

mother must devote more effort to the home. She must increase her work load; and additional washing, cooking, and buying activities fill her day. The apartment the young family lives in becomes too small and crowded, especially when further children arrive.

The third stage commences when the children enter school. During this stage a house has to be a shelter large enough for a family. The mother's time is now fully used. Her household tasks continue at an increased pace and her responsibility to school and parent activities add to the load. This, however, enlarges her social activity and widens her cultural interests, bringing her in contact with new people and ideas.

The third stage is the longest and most critical period of home life. Demands for privacy by each member of the family, and arguments between the children about possessions and the use of house areas for play, make the mother's job difficult. Home life in this stage is full but hectic.

The final stage brings the wife and husband back to a two-person unit. The children have grown up and have homes of their own and the parents may decide that their house is now too large. The older couple return once more to an apartment, a smaller house, or even a single room. The home is less busy with the family gone; but this should be the time for a fuller personal life for the parents, free from the distractions of children.

STAGE ONE FOR THE SINGLE GIRL

The final stage for the parents ushers in the first stage for the daughter. The time comes, eventually, when she must leave home and strike out on her own. Perhaps she has finished high school and is going on to college or nursing school in another town. She may be getting married and setting up her own home and family. It may be that her independence and maturity demand that she break away from parental control and begin life as an individual and separate social unit. In all these cases she will be striving to

create a home for herself, within a framework of comfort and happiness, and based on the influence of her parents' home.

HOME IS ENVIRONMENT

Environment is a word we use to describe our surroundings. This includes the physical, in which we count the houses, gardens, trees, and streets; and also the spiritual, such as the feelings of belonging that a home generates, and the atmosphere of gladness and love that a happy family can create. Throughout the ages man has worked towards creating an environment of beauty, and this is our true objective when we make a home for ourselves.

HOW ENVIRONMENT IS CREATED

We select our environment first by choosing the house or accommodation in which to live. The shelter we live in becomes a point of formal and informal contact with people and it serves as a social focus for our lives. We sleep, work, play, and study in this shelter; and meet friends, entertain guests, and family within its walls. Because of these many functions, the choice of accommodation should depend on several factors.

HOW TO CHOOSE ACCOMMODATION

Many types of accommodation are available. Pick up any newspaper and see the variety, in different areas, that are offered for rent. There are boarding houses, rooms in sorority houses, rooms in private houses. There are flats or small apartments, and mobile houses, sometimes referred to as trailers. In larger types of accommodation there are row houses, semi-detached houses, and detached single houses available.

The three factors bearing on any decision will be economics, the location of the property, and one's status as either a single or married person. Each type of accommodation, and the considerations to be born in mind in making a choice should be dealt with in detail.

Room and Board

Boarding houses were more common before the age of the apartment block. They are usually larger, older houses in which rooms are rented out. The owners live in the house and offer *board*, which can be defined as meals and other services, as well as rooms for rent. Boarding houses acquired a quaint and amusing reputation from several musical comedies and novels that are still popular.

The term 'Boarding House Reach' was derived from fictional accounts of boarding house meals. The food was placed on the table and everyone reached out, with fork in hand, for his portion. Woe to the uninitiated or new boarder who reached with his hand. He would often be stabbed by some careless and hasty table companion.

This description is not to be taken seriously, but it indicates a sad and depressing aspect of this type of accommodation. The boarding house group functions as a family yet each member is of a different background, age group, and personality. Thrown together in family surroundings and activities such as eating meals and sharing facilities, some conflict and unpleasantness occasionally develops.

This type of accommodation is, though, the cheapest available, and does provide some companionship, as well as a fairly free run of the living areas of a house. Boarding houses are often located in older areas near the centre of towns and cities, and are, therefore, close to work or school areas.

Sorority Houses

College men organize clubs for themselves that they call fraternities, or literally a society of brothers. Nowadays college women are doing the same sort of thing, and one of their many activities is to set up houses where out-of-town students can lodge. These they call *sorority* houses, and often non-members are needed to fill up empty rooms and thereby provide the extra money to operate and equip the building adequately.

Sorority means sisterhood, and to a single girl sorority houses offer the advantages of

companionship with college students of similar ages and backgrounds together with all the benefits of boarding house life. Living in them is usually inexpensive, and the college amenities, such as libraries, museums, and art galleries, provide additional attractions. A disadvantage for some people may be that the sharing of facilities by many people may disturb privacy.

Rooms in Private Houses

A room rented in a private house offers some advantages. If the landlady is a friendly person, it may become a home away from home. Kitchen facilities will be shared with her, but if one is lucky the relationship can be almost aunt to niece. Social life will be slower in this accommodation because entertainment of friends is limited, and you will not be constantly in touch with people of your own age. However this restriction may assure privacy and fewer distractions from your work.

A Flat

The term *flat* is generally applied to accommodation that is provided by converting an existing house. It consists of two or more rooms, or perhaps one entire floor, which are rented out as a self-contained unit. It has its own bathroom, kitchen area, and bed-sitting room. A flat is more expensive than a single room but it affords more privacy and space. It often has its own entrance and this separates the tenant from the other people living in the house.

An Apartment

An apartment offers even more privacy, and today is gradually becoming the most common type of accommodation for young married couples and single people in cities. The present shortage of houses, and the high price of land, dictate that larger and taller buildings be constructed for rental purposes in urban areas. The central areas as well as the suburbs have complete de-



Fig. 1-1 The new apartment building may occupy an entire city block

velopments of apartment buildings perhaps even as large as entire city blocks. These buildings offer a variety of space to people coming to the city from other areas. The choice ranges from the bachelor or studio suite, which is a bed-sitting area with a kitchen and bathroom adjoining, to the three-bedroom suite, which has a living room, dining room, kitchen, one or two bathrooms, and three bedrooms, all contained in a single unit. One and two-bedroom suites are also available.

The apartment suite offers many conveniences. Each unit may have a balcony to give a view of the surrounding area and to provide a small outside living space. The owners of many newer apartment buildings have recognized that life in them is attended by a whole new set of social problems. Some people consider them to be immense filing

cabinets – inhuman and impersonal. To overcome this feeling, the social aspect of group or community life in a large building is emphasized; and swimming pools, sauna baths, recreation rooms, and sundecks are provided for common use. These features make possible contact with other people living in the building. People are normally friendly and anxious to make new acquaintances, but this can only be done in an inviting social atmosphere which did not exist in apartment buildings until quite recently.

A Mobile House

Two disadvantages of a house as a place to live in are the expense and lack of mobility. If a house is purchased or rented, one is tied down and cannot move at short notice. To overcome this, mobile houses are available. Originally referred to as 'trailer', the mobile house is on wheels and can be moved to any area. There are many types of mobile house. One manufacturer offers as many as twenty-four models. Some are as long as fifty feet and require a tractor (such as those used to haul freight trailers on the highway) to move them, while others are small and compact. Most mobile houses are well equipped with kitchen and bathroom facilities, and are well designed and surprisingly attractive. The cost may vary from \$1,200.00 for smaller models to \$10,000.00 for the larger deluxe ones.

The disadvantages are the small rooms, and the fact that suitable parks or areas in which to place the mobile house have not been developed in many localities. These areas are rented plots of land and usually are only available on the outskirts of urban areas. The location is often unattractive, isolated, and poorly maintained; and sometimes the site is in an industrial or factory area rather than an area of houses. Some good parks do exist, though, and as mobile houses become more popular these will become more plentiful throughout the country.

Houses

In single house accommodation three basic

types are available for rent or for sale. These are semi-detached houses, row houses, and detached or single houses.

The semi-detached is a 'siamese twin' house. Two houses, joined on one side, are located on a single large lot of land. The houses have separate entrances, usually as far apart as possible; and are completely self-contained with their own kitchens, bathrooms, living rooms, and bedrooms. They are usually two stories, but semi-detached single-storey bungalows are also built. The semi-detached was developed to overcome the high cost of land and construction. By building a twin house rather than two separate houses, savings are made in that one less wall and a smaller lot are required. The twin houses share a common wall in the centre. This is called a party wall, and is considered the disadvantage of this type of unit. The party wall often transmits noise from one house to the other house. In this type of housing, it is most desirable that an understanding between neighbours be reached, and that each family respect the rights of the other by restricting excessive noise.

Row-houses, or town houses as they are coming to be called, are houses constructed in a long row. Apart from the two end ones, this will create two party walls, one on each side of the house. This type of unit has all the advantages of a semi-detached house and permits a greater saving in construction costs. It has, however, an increased disadvantage in the existence of the two party walls and the close proximity of the neighbours.

Normally, families living in a row-house development display a spirit of belonging to a distinct social group. This comes about, no doubt, through the necessity of living very closely to several other families in a single unit. A sense of identity with the unit grows and the arrangements worked out must tend to create a cohesive, mutual respect. This 'working things out' or adaptation to communal living conditions is most encouraging. It indicates that people do have the ability to create an environment in a spirit of co-



Fig. 1-2 Row Housing – an economical construction system

operation, and that most families are basically working towards the same goal, the making of a better place in which to live.

The ownership of a detached or single house is the dream of many people. It is the most expensive type of accommodation, but it offers many things in return. While a house is not necessarily a home, ownership of a separate house does help create the atmosphere which builds a home. The house offers maximum privacy, an outdoor area, large rooms, and space in which to expand and grow. While it is the most desired, it is the least available accommodation for many people because of the expense.

MAKING A CHOICE

Before making a choice there are five important factors to be considered:

Marital Status

The first is your marital status. If single, what is needed is smaller accommodation,

such as a single room, or perhaps a flat or an apartment which can be shared with other people of the same age. Anything larger is unnecessary for a single girl and would be a burden financially.

A young married couple often start in a single room until finances permit larger quarters. They may then move to an apartment or perhaps a house.

Economics Is a Factor

Economics is the second factor. What can be reasonably afforded? Whether single or married, care must be taken not to exceed one's financial limitations. A good rule for rent compared to salary is to say that monthly rental costs should never exceed weekly salary. If they do, there will not be enough money left for food, clothing, entertainment, transportation, and savings. For example, if you earn fifty dollars a week, look for accommodation that rents for fifty dollars per month.

Location and Availability

The third factor is location. It is wonderful to be able to live close to work or school. The morning walk from the house, in any season, can be stimulating, and sets the tone for the rest of the working day. Unfortunately, suitable accommodation is not always available in the areas we work or study in, and the choice between walking to work and living in a good area has usually to be made.

Commuting Is Long Distance Travelling

A word about commuting is necessary when talking about location. These days many people have a desire to live in the country and commute or travel many miles to work in the urban areas. The disadvantage of long hours spent travelling is offset for them by the peace and tranquility of country living. A weekend walk in the country along a lane with the fields nearby alive with the song of birds, may well be worth any length of time spent commuting. Locating in the country is possible if trains or buses run on a schedule to the city or if you have an automobile for transportation.

Transportation

The last consideration is transportation. The choice of accommodation may depend on this, for it has to provide easy access to work or school. Nearby public transportation, running on a regular schedule, must be a necessary factor in your choice of location.

THE SINGLE GIRL

The single girl coming to a new urban centre and separated from her family for the first time faces many problems. Before she selects living accommodation, she may stay at the local Y.W.C.A. or some similar hostel providing supervised living quarters for girls. This is a recommended procedure because it brings her in contact with girls in similar situations, and provides her with mature guidance from older and more experienced people associated with or supervising the hostel. It is also a good way to

combat the newness of the first weeks in a strange area.

As the next step the young lady may take a room in a boarding house, or she may often share larger quarters, such as an apartment, with other girls from the hostel. This is desirable because the companionship open to her here is of great value, and a pooling or sharing of experiences and friendships give more scope to her social activities.

A large urban centre or a city is a very impersonal and lonely place to someone without friends. The economics of three girls sharing accommodation cannot be overlooked; and at the beginning, when finances and budgets are unsure, shared expenses are a welcome advantage.

Sharing among a selected group can be very successful because personalities, ambitions, and goals of the group are likely to be similar. The group is formed, perhaps unconsciously, on this basis, because girls of similar nature are drawn to each other and become friends.

The sign of success for the working or career girl is her own apartment. She is independent, and can come and go as she pleases. Furnished to her tastes and with complete privacy, the rooms display her own personality and charm. This type of accommodation may be realized only after several years of working and some success at her job. Economically it involves great expenditures for furniture, kitchen equipment, and accessories; but the desire to have a place of her own is strong and offsets the financial considerations.

A LEASE IS A LEGAL DOCUMENT

A lease may be the first legal document that a girl has to sign in her life. It is an agreement between her and the person who owns the property, and is meant to protect the rights of both people, or *parties*, as they are referred to in the legal language of the lease. The agreement must be *fair*, in that both parties exchange equal things or rights. It is assumed, for example, that the rent money and the apartment are a fair exchange, and

in legal terms this fair exchange is called equal or *equity*.

In the lease, the person who is renting the accommodation is referred to as the *tenant*, and the lease protects her rights in that the landlord cannot raise her rent nor can he ask her to leave or evict her without good cause. In exchange for these rights the tenant agrees to obey the restrictions contained in the lease. These restrictions may prohibit the keeping of pets, damaging the apartment walls, late parties, and loud noise that would disturb the other tenants in the building.

All these things are set out in very precise wording in the lease, as *clauses* or *articles*. As a lease may extend over one, two, or five years, a sub-leasing clause may permit you to rent the apartment to another person who would then take over your lease and all its obligations. Such a clause is to your advantage because if you find it necessary to move before your lease is terminated, you have a legal way of *subletting*, or renting your apartment to someone else.

YOUR SIGNATURE IS VALUABLE

Unfortunately, leases are phrased in legal terms and language. A careful reading should, however, make clear the important points. Remember that a signature is a legal instrument and is binding on any agreement signed. Be very careful before signing and be certain that every word of the document is understood. Do not hesitate to ask for an explanation if the meaning of any word or clause is unclear. No one will be thought any the less of, and your wisdom and good business sense will probably be admired.

If the lease is complicated or involved, advice should be sought from a more experienced person or perhaps from a lawyer. The

landlord should be told that a lawyer is looking the document over before signature. This is common conduct in business affairs of this type and is not a discourtesy.

THE MARRIED COUPLE

The married couple faces the same problems as the single girl. Although one room may be inadequate space, the financial position of a newly married couple often permits very little more.

In general, the married couple must consider the permanency of their employment in the area. If they are settled in the community and the husband has a good job with excellent prospects for the future, a cycle or progression in accommodation can be set up. This cycle begins with a room, progresses to an apartment, then a rented house, and finally to a purchased house in which to entertain friends and raise a family. House ownership involves a commitment to the community and a long term financial investment, and this means that the husband must have a secure and permanent position.

If the young married couple is unsure of their position of employment, and may in the future wish to move to another area where better positions are available, they should restrict themselves to more temporary accommodation. An apartment with a short-term lease may serve the purpose and fit their financial situation, while still permitting a move at short notice. This flexibility and mobility is very desirable for the young couple whose plans are unformed and whose future is uncertain.

Whether in rented property, temporary quarters, or in more permanent houses, the life cycle goes on; and the creation of a satisfactory environment – a beautiful and happy home – becomes the goal of life.



Review Questions

1. Describe in your own words the difference between a *house* and a *home*.
2. Describe the four stages of the life cycle.
3. Discuss the advantages of living in a fraternity type of boarding house.
4. What are the advantages and disadvantages of a mobile type of house?
5. What is a lease? What obligations does it impose on the tenant and the landlord?
6. Compare a *flat* and a *row-house* as accommodation. What are the advantages and disadvantages of each?

Activities

1. Obtain a standard lease form from a

stationery store. Rewrite it in simple words eliminating or replacing all legal expressions with common words.

2. *Home* is an atmosphere rather than a physical environment. Describe or discuss this atmosphere as you know it in your own home.
3. Consult the advertisements in your newspaper to see what accommodation is available for a single girl in your area. List this accommodation by type, location, and probable cost.
4. Prepare a diagram of the four stages of the life cycle. List typical activities of the family in each stage; for example, buying a house would occur in the third stage.

2

WHERE TO LIVE



WHAT IS THE CHOICE?

Flying in an airplane over this country, one is constantly amazed by the vastness of the forests, lakes, and rivers. A human being feels quite insignificant and very tiny in face of the majesty of the land.

Less than one-half of one percent of the useful area of this huge country is covered by the towns and cities, and yet over half of the population lives in these urban centres. In contrast, fifty percent of the useful area is taken up by farms, with all the remainder being forests and lakes.

In rural areas, the ratio of people to the land area is very small. One five-person family may live on a farm consisting of 300 acres, or one person for each sixty acres; while in the city one family lives in a house on one-fifth of an acre. This is the size of a suburban house lot. A city family living in an apartment building actually may occupy as little as one-fiftieth of an acre of land.

Predictions for the future indicate a changing pattern. Farms will become larger and more efficient, and fewer people will live in rural areas. Cities, on the other hand, will grow and increase in population.

The basic objective a family has in choosing a rural or urban centre as a place to live is the creation of a pleasant and rewarding environment based on its needs and activities. Before making the choice between living in the country or in the city the family should closely examine all the advantages and disadvantages of life in each type of area.

Social scientists have studied the actions of urban groups and they observe that some city people work very hard so that they can

retire to the country. They dream of having a small farm with horses and cows, and of sitting on the porch in the evening, watching the sun set. The scientists also observe that some farmers work even harder so that they can go to live in the city. They believe that the city contains the best of life, and they dream of walking down the main street and watching sparkling neon lights.

Much of the reason for this absurdity is the lure of 'greener pastures'. The quietness of the country life has an appeal to the person who has spent most of his life in the rush and stress of city life; and conversely, the country person seeks the activity and excitement of the city.

LIVING IN RURAL AREAS

The rural areas offer a life which is close to the community and to the home. Because the rural centre is smaller in form, it is possible to know all the neighbouring families, and people identify strongly with their local area. 'Newton Corners' may be an area, or the home address of many rural families spread out over fifty square miles of farmland; but it is also the small town servicing the area and the centre which everyone looks on as their home town.

The rural area is picturesque and has the natural beauty of rivers, streams, and forests. Quiet, calm, and a sense of peace characterize these areas, and the pressing tempo of modern city life is absent. The serenity of the rural area results from climatic conditions and the agricultural nature of the economy. In winter time rural areas become quieter because most outdoor farming operations

and labour come to a stop. Winter snow blankets the fields and roads, sometimes cutting off communications and slowing down the tempo of everyday life.

Poorly developed transportation routes also isolate some rural communities; but more significant is the attitude of the rural population who, with a great deal of sanity and wisdom, maintain a slower pace of life. These people concentrate on the important things in life, and are not troubled by the minor aggravations of noise and pressure that plague city people. This creates the even, unhurried pace of country life so much admired by city dwellers, yet so rarely achieved.

As time goes on the problems of overcrowded cities and air and water pollution increase. We have not yet accurately measured the effects these will have on the health of future generations. To date, the rural areas have escaped the worst of air pollution and will do so for many years to come.

The social life of rural areas is on a more basic level than that in cities, but it is varied and is more on a family basis than in urban areas, where each individual in the household finds his own activities. It is interesting to note the appeal that this rural life holds for the city dwellers. Folk and country music are currently on the 'hit parade', square dancing is high on the list of modern activities, and country style fairs and cooking are very popular even with the most sophisticated people.

It is obvious that rural life offers many advantages for family and home life.

LIVING IN CITIES

Many aspects of our present day civilization owe their existence to the city. In the cities architecture and culture develop, and art flourishes. Large amounts of money and many people are available in the cities to support museums, art galleries, ballet, opera, and theatre. There the markets exist for the creation of books and films, and the industry is available to manufacture them. Cities offer a broader cultural life, and the convenience

of higher education in universities, colleges, and more advanced secondary schools.

Larger cities, however, contain some social evils, and they suffer from the sickness that comes from time to time when large groups of people live together. Overcrowding can easily result in crime, disease, and juvenile delinquency. The increasing population flow to cities from the country, coupled with an economic or financial depression, can cause large scale unemployment of city people; and long periods of unemployment and hardship may lead the more desperate to crime. The presence of the automobile is another big factor in city life. More people are killed by automobiles each year than die in wars, (over five thousand in Canada in 1966), and in cities the death toll by car accidents is very high compared to rural areas.

Despite this, city life can be exciting. Man is by nature a *gregarious* animal. He enjoys the company of others, and in fact thrives on it. The exchange of new ideas, conversation, friendship, companionship, and even competition among people is necessary for a full life; and all this is offered best by our cities where there is usually a wide variety of social organizations, churches, and clubs.

HOW COMMUNITIES DEVELOP

A city follows a definite and easily definable pattern of growth, while in rural areas the pattern is not so evident. Rural areas grow by the sale or exchange of large tracts of land, occasionally complete farms; and as this happens infrequently, it takes many years for growth to be noticed. Small rural centres or towns seem to show the same slow development because the sale of a farm does not necessarily enlarge the population in the area and consequently there is no pressure on the towns to expand as commercial or service centres.

There are three ways that a city can grow. The most familiar process is that of growth at the edges or fringes of the city. This is called *marginal expansion*. The second process is growth by rebuilding older areas in

the centre of the city which have deteriorated or decayed. This is called *urban renewal*. The third process is the most noticeable, and certainly the most spectacular. It consists of the building of new and complete cities or towns just outside the perimeter of the older city and separated from it by parks or *greenbelts*. These new towns have their own civic centres with schools, shopping, cultural area, and churches. This patterned growth is called the *satellite city development* and is the most promising idea for the town planners of the future.

HOW CITIES GROW

A city growing by marginal expansion spreads out along the main roads. This happens because it is the roads that give public transportation and automobiles access to the new areas, besides carrying the vital services necessary for the new areas to develop, such as sewers, water, telephone, and electricity. The plan of a growing city as seen from the air, therefore, resembles a star with the points extending out along the main arterial roads. The centre of the star is the older commercial core of the city containing theatres, stores, museums, and shops, as well as the inevitable office buildings. A civic centre consisting of city hall, law courts, and police station may also be located in this core area.

When the population of a city increases and large cities increase by as much as 30,000 people each year, more facilities must be provided for them such as stores in which to buy supplies, office buildings or factories for work, and schools in which to study. This increase of facilities occurs at the core because existing buildings and stores increase or expand their areas. The commercial core grows larger and pushes into the surrounding residential areas nearby and the people living in these areas move out toward the fringes of the city. This growth pattern is typical of cities. The core expands, biting into surrounding areas, and the perimeter of the city extends itself along main roads.

Left unchecked, growth of this type can lead to an unplanned suburban sprawl, so an area of parks around the city is sometimes 'frozen' as a greenbelt. This limits development at the edge of the city, and satellite towns are created beyond. These satellites ease the strain on the facilities of the city and also function as 'dormitories', providing much needed residential accommodation from which people can commute to the city. In time they will achieve a life of their own, and though their dormitory functions will continue, increasing numbers will come to actually live and work in the satellite. Business and industry will move out in search of room to expand away from the enormous land costs of the city and a new and self-sufficient commercial and industrial region will be established.

HOW GROWTH IS CONTROLLED

Most development is done by private companies, but government, at both national and local levels, controls or regulates this growth by legislation or laws which are called *city planning*. There are three kinds of city planning: there are *community planning*, *zoning*, and *subdivision control*.

Community planning is the planning of smaller units, called communities, that make up a city. A community may be centered on a school and a church, or it may consist of one or more neighbourhoods each with its own school. The planning rules set out the location of streets and their patterns, and also the situation of schools, shopping centres, churches, and parks.

Zoning is the control of areas within the community plan. By zoning laws, certain areas are designated for specific uses. For example, in a residential zone only houses may be built, in a commercial zone only stores or shops, and in industrial zones only factories. Good zoning will provide parkland between residential and industrial areas, and these greenbelts act as buffers to the noise as well as providing a pleasant view.

Subdivision control is the planning of the zones within the community. It concerns

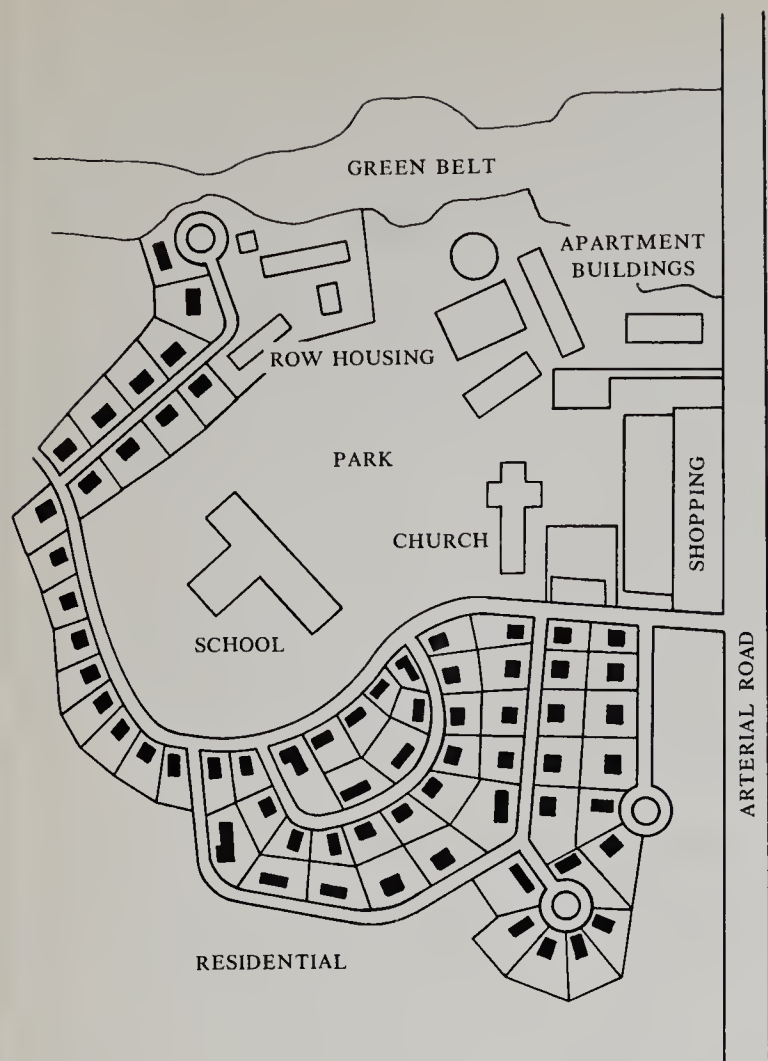


Fig. 2-1 A Community Unit

itself with streets, parks, and schools, and with the actual layout or *siting* of the building on the lot. Siting is the positioning of the building in relation to the street and the lines which divide one lot from the next. Subdivision control creates interesting street patterns and views by having some buildings set back from the street farther than others. It also determines how large the building may be on any given lot and of what materials it may be constructed. Subdivision control assures uniform and sound development in an area.

All these controls operate through a *master plan*, which is a plan of the area showing all the zones, streets, and regulations, and also through bylaws. Bylaws are minor rules or laws made by the authorities and while legally binding, they do not have the same power as, for example, criminal laws. Because of this, they can be varied and canged by the authorities to suit special circumstances. Zoning rules, which are written bylaws, are a case in point.

WHAT TO LOOK FOR IN A NEIGHBOURHOOD

A family looking for an area in which to live must consider several factors. The area or community must be carefully selected because the home will be the centre of family life, and must be expected to last many years. The home's influence will extend through work and play, through youth and adulthood; and the home will be directly affected by the growth of the neighbourhood.

For people living in cities the right area or neighbourhood to live in will be determined by the way the city is growing.

THE CHARACTERISTICS OF A GOOD NEIGHBOURHOOD

One of the characteristics is a well-formed residential area, with a high percentage of owner-occupied houses. An owner and a tenant will naturally have different attitudes to the property, and it is generally true to say that people who rent houses do not look after them as well as the owners. Pride of ownership is reflected in the appearance of an entire neighbourhood. The houses in the area should be well-designed and of sound construction. This keeps the value of the house high for a longer period of time because badly designed houses 'go out of style' and soon appear ugly; and poorly constructed houses show wear early and deteriorate quickly. The houses in any one area should be consistent in character and value. One bad apple can spoil the barrel and similarly, one bad house spoils the entire street, both in appearance and value.

The neighbours should be congenial and if possible of the same age group. You want to live in an area where you like the neighbours and enjoy their company. This is easiest if they are similar in age and ambitions. Every neighbourhood has a *spirit* and it is formed by the people living there. The spirit can be a vital stimulating factor developed by active people of similar interests participating in community affairs.

THE NEEDS OF A COMMUNITY

The community should have good modern

schools close at hand so that children need to travel as short a distance as possible. Convenient shopping facilities and large park and recreation areas are necessary. A skating rink, community centre, swimming pool, and library should be close by or contained within the area. Churches of one's own denomination are also important aspects of a good community.

Ideally, the neighbourhood should not be too close to main roads. These roads carry heavy traffic and generate noise, dirt, and danger. A main road should, however, be accessible, so that public transportation to the centre of the city is available.

What are the services that a community should contain? The services which make the community function smoothly are maintenance of roads, lighting of streets, and garbage and snow removal. We cannot conceive of a neighbourhood without these; yet they may not exist in new suburban areas. Protection by police and fire departments are important services to any community. The closeness of these facilities to the neighbourhood determines how adequate they will be. Mail service in new areas may be limited and it is not unusual for families to have to pick up mail at local post offices when no home delivery exists.

Transportation by public services is important as a link between the centre of the city and surrounding areas. Occasionally, these may not be among the first things built, but are planned for the future.

Telephone service is highly developed today, and is usually installed immediately in newer areas. In some rural areas, however, a waiting period for this service is still common.

WHAT IS THE CHARACTER OF THE NEIGHBOURHOOD?

Character is something you feel rather than actually see. This character gives the family a sense of identity with their neighbourhood. 'We live in Forest Gardens', is more than just a statement of location, it is also the

description ringing with pride, of an area with a great deal of character.

The character may be the atmosphere of the local park where on Sunday kite flying is the popular activity, or it may be the community centre filled with people every Thursday evening, learning how to plant roses. This character is the spirit of the families who live in the area, and the pride and pleasure they take in their homes and in the activities of the community.

A good atmosphere in the neighbourhood will help the creation of a good home, and it should always be looked for in the community which is being considered.

GEOGRAPHY PLAYS A PART

We are impressed by an area because it has pleasant views, hills, winding streets, and ravine lots. It may have fine old trees and sunny exposures. All this is part of the geography of the area and it is a factor due some consideration.

Geography will determine the street pattern. Hilly land requires interestingly curved streets so that the slope or grade of the road is not too great and difficult for driving in winter. The slope of the land affects drainage. High ground drains well and rain water runs off immediately after a storm. Low ground often collects water running off from higher land. Low land is nearly always damp, and after a storm may be flooded.

WHAT IS THE FUTURE OF THE AREA?

The future of a community will depend on the economic stability of the area as a whole. This stability can be predicted for a neighbourhood if the families living there are young and active. This will mean that the families are more likely to give care and attention to the maintenance of the houses and to participate in the activities of the community. The area will be stable if it is expanding and improving. With a good reputation, people will be anxious to move into the area, which creates a demand for the houses and maintains the sale price at a high level.

To determine directly the future of an area under consideration, it is possible to check with the local authorities on the zoning by-laws for the neighbourhood and consult the master plan to find out the restrictions that apply to the development of surrounding areas. The master plan shows all possible future building in the district. The empty field one-half mile from the house may be in the future a school or a shopping centre, and the empty land to the north may be zoned for use by industry. This could be a disadvantage if it is too close to the house.

Loose or imprecise zoning bylaws can often devalue property by permitting undesirable mixed development of factories, stores, and houses. This causes the area to deteriorate in the future, because as the commercial area develops and surrounds the

residential sectors, the houses become less desirable to live in and less valuable as real estate. If they have a choice most people would prefer not to live next door to a factory.

In addition to the zoning bylaws, a family considering an area can check the local *building* bylaws. These bylaws govern the type and quality of construction of the future houses in the area. If there are no building bylaws for the area, houses of cheaper construction and materials may be built nearby. This will tend to devalue the property to the level set by the new and cheaper houses.

On being satisfied that the neighbourhood is stable and meets all family requirements, the purchaser should investigate the houses and lots of the area to find the one he likes that most suits his needs and his pocket.



Review Questions

1. Compare social life in the rural areas and in cities.
2. In what three ways do cities grow?
3. In what three ways do we control or regulate the growth of cities?
4. How do bylaws differ from the body of civil law?
5. What services are necessary for a community to function well?
6. Why is a community on high ground better than one built on very low-lying ground?

Activities

1. Prepare a diagram of a typical satellite

town, showing the commercial core, arterial roads, greenbelt, residential areas, parks, and industrial areas.

2. Find out the population and area of your town or city and work out the ratio of the people per acre and compare it to larger and smaller urban centres.
3. Divide the class into two groups and debate the merits of city living and rural living.
4. Compile statistics from local sources on crime rate and traffic fatality rates in rural and urban centres.
5. Study a residential neighbourhood in your area to see if it displays all the characteristics of a good neighbourhood.

3

FINANCING HOUSING



WHO TO CONSULT

Years go by quickly and the third stage of the cycle of life comes round. The family is expanding and growing and the present house is overcrowded with little people. The time has come to buy a house. This is a big operation and many weekends are pleasantly spent driving around looking at houses in many different areas and locations. Finally you decide on which type of house you like best.

The purchase of a house is the largest single investment a family makes in its life time. It is also the most complicated legal procedure in which many families ever become involved.

The current attitude of law to business transactions follows the old Latin saying 'caveat emptor' or 'let the buyer beware'. This does not reflect on the honesty of the seller, but rather points out how difficult and involved a simple exchange of a house for a sum of money can be. Actually any business transaction is very involved, and most purchases depend simply on mutual faith. When we buy a tube of lipstick and pay seventy-nine cents, we have faith that the lipstick is actually in the box, and the salesgirl has faith that the money you gave her is not stolen or is not counterfeit.

The Lawyer

Purchasing a house is much more involved than running out to buy a tube of lipstick, and unless all the legal information and terms concerned in house ownership are under-

stood, it is easy to be confused by the process.

It is good advice to consult a lawyer when one is ready to buy a house, as only he can properly perform the several legal steps necessary to complete the transaction.

There are seven separate steps in the purchase of a house, and with each one of them a lawyer's help is invaluable.

1. Choosing the house
2. Drawing up the offer to purchase
3. Making a deposit with the offer
4. Searching the title of the property
5. Drawing up the deed
6. Registering the deed
7. Registering the mortgage – when a loan has been needed to buy the house

A lawyer usually charges a standard fee for this kind of work. It is important to remember that he is an experienced professional, and should be consulted before any document is signed or money transferred.

The Realtor or Real Estate Agent

The first step in purchasing a house, then, is expressing a desire for a particular property. In a competitive buying and selling market this step may be simply a matter of finding a house, but it is usually accomplished through a realtor or real estate agent.

This broker, or intermediary, is a person

who brings together people who wish to sell property and those who wish to buy. This is a time consuming and often difficult task because he has to try to be practical, and to take into consideration the finances of the would-be purchasers as well as their desires, which are often a little beyond their means. The broker is paid a commission by the seller, usually a percentage of the sale price. Although his services are used by both the buyer and the seller, the buyer or the person purchasing has no legal obligation to him, and need not pay him any fee for his services.

The broker is capable of judging the market and analyzing the buyer's needs and requirements. A prospective buyer should first state his needs and budget. The broker in turn will attempt to find exactly what he is looking for from the many properties for sale. With luck his firm will have several suitable houses listed. He can also be instrumental in arranging the agreement or offer to purchase between the buyer and seller.

OFFERS TO PURCHASE

In the business slang 'Make me an offer' is a saying that means show me you sincerely want to do business. The offer to purchase is a written expression of the desire to purchase. The deposit of money with the offer to purchase completes the agreement and shows that you are acting in good faith and sincerity as the prospective buyer. It also guarantees that the transaction will be completed within a reasonable period of time.

When this deposit is accepted by the seller, it binds him so that he cannot sell the property to someone else. During the period of time set out in this agreement, a lawyer can search the *title* of the property. Title is actually a legal term for ownership of the property and it is in the form of a document called a *deed*, which is registered at the offices of the municipality. Sometimes it is subject to encumbrances or restrictions. These may be unpaid taxes or legal claims by other people against the present owner and his property. These claims are registered against the deed and are recorded on it.

When such encumbrances exist the owner cannot give *clear title* or ownership to the buyer, and therefore cannot legally sell the property until he has discharged or paid off all these claims. If this is the case, the deposit is returned to the prospective buyer until the owner can produce clear title to the property.

Generally, if the buyer changes his mind about purchasing, he loses his deposit to the owner. This compensates the owner for his time and the loss of other buyers. If, however, it is the owner who changes his mind about selling, he must return the deposit to the buyer.

LEGAL TERMS IN HOUSE BUYING

The numerous legal terms in documents are traditional and part of the formality of the law and the procedure of the courts. While they may not make sense to us they do have precise technical meanings. These terms are based on the Latin and 'Legal French' phrases originally used in documents of earlier times, and which have been anglicized for present day use. Terms such as 'party of the first part', 'party of the second part', 'lessor', 'lessee', and 'vendor' are examples which occur quite often. A careful reading of the document will reveal their real meanings.

Party of the first part is simply a way to designate the first person or party mentioned in the document. Party of the second part is the second person named. A lessor is an owner who rents out or leases a property and a lessee is a tenant who rents this from the owner. The word vendor comes from the Latin and the French and means one who sells. They sound very fancy but a dictionary will reveal their simple meanings.

THE MORTGAGE AND ITS TERMS

In silent movie melodramas the villain, always in black, showed up on cue to foreclose the mortgage on the house of the poor widow and her children and throw them out into the raging storm. This dramatic scene

occurred many times and gave the word mortgage an ugly meaning, but it is in fact a very useful instrument.

A *mortgage* is simply a loan one receives with which to buy a house, and there are many who need such a loan as few people can call on reserves of capital to the extent of the fifteen to thirty thousand dollars a new house can cost today. The house becomes the *collateral* or guarantee to cover the loan amount and is the lender's security for the loan.

Collateral is something of value that is offered to the lender as security and which the lender may sell if you fail to repay your obligation.

Today a mortgage makes house ownership possible for most people. The man giving the mortgage is likely to be a banker, insurance agent, or perhaps even a neighbour and the last thing he will want to do is to *foreclose* the mortgage.

Foreclosure means taking over the house and selling or cashing the security to recover the loan amount. It results from persistent failure to repay the loan, and is only used as a last resort when the repayment of the mortgage appears to be impossible.

A mortgage then, is a loan which is repaid monthly over a period of years. The *principal* is that part of the monthly payment which decreases the actual amount of the loan. *Interest* is also a part of the monthly payment and it represents the cost of the loan. This is often referred to as the service charge. For example, on a mortgage of say \$10,000.00 to be repaid monthly over 25 years at 8¼ percent interest, the monthly payments for principal and interest would be \$77.92. For the first years most of this payment is interest only, because a service charge on \$10,000.00 has to be repaid. After a few years, the \$10,000.00 is gradually decreased by the payments of principal. As the principal gets smaller, it follows that the interest due on this sum will get smaller too. With the monthly payments always the same, this means that the proportions of interest and principal must alter, until the person with the mortgage is paying more principal and less interest. The last few payments, after twenty-four years or so, are mostly principal, because almost the whole amount of the loan has been repaid and therefore any interest or service charge will be very small.

The mortgage chart for this loan would look like this:

	<i>Loan amount</i>	<i>Interest</i>	<i>Principal</i>	<i>Total monthly payment</i>
At beginning	\$10,000.00	\$67.60	\$10.32	\$77.92
After 10 years	\$ 8,234.00	\$55.66	\$22.26	\$77.92
After 20 years	\$ 3,897.00	\$26.35	\$51.57	\$77.92

Add 1/12 of the yearly taxes to the total monthly payment

TAXES HAVE TO BE PAID

The municipal taxes on the property are usually paid by the persons or organization making the mortgage loan, because the mortgagor has a greater financial interest in the house at the beginning. These taxes are collected from the owner by adding one-twelfth of the yearly amount to the monthly payments of principal and interest.

A mortgage on the property is an encumbrance on the house and it is registered on the deed. Technically it is impossible to sell the house until the mortgage has been discharged or paid off, or alternatively assigned to a new owner who is willing to undertake the obligation of repaying the loan. This usually presents no problems, and can easily be done when the house is being sold.

DOWNPAYMENTS

The downpayment is the cash difference between the cost of a house and the amount of mortgage or loan that is available. If, for example, the house costs \$18,000.00 and a mortgage or loan of \$15,000.00 has been arranged, the balance of \$3,000.00 has to be found as a downpayment.

SOURCES OF MONEY FOR FINANCING

HOUSE PURCHASE

When the time comes to consider buying a house, and a loan or mortgage proves necessary, as it does for most people, then there are several sources available. Banks, life insurance companies, trust and loan companies, private mortgage companies, and also some private individuals, are prepared to offer mortgage loans. Their decision on whether or not to go ahead and make the loan will depend on the evaluation of the property that their own surveyor gives them. In doing this they are just protecting their investment. Your decision, on the other hand, on which of these to approach will probably be dictated by a desire to find the one asking the lowest interest rate.

THE NATIONAL HOUSING ACT IS FOR YOU

The Government of Canada is constantly

interested in the well-being of the family unit. One part of this concern is *The National Housing Act*, which is designed to improve housing and living conditions by providing for loans to be made available to prospective house owners through approved lenders. A list of these lenders can be found at any office of Central Mortgage and Housing Corporation. This corporation is the Federal Government agency formed to carry out the National Housing Act and it has the power to either guarantee loans from private lenders to buyers, or to make direct loans from Government funds set aside solely for this purpose.

Loans are available for new houses, for house improvements, and for purchasing older houses for remodelling in areas where urban renewal is taking place. To protect the buyer's interests, Central Mortgage and Housing Corporation approves the plans of the house, and will periodically inspect the construction if it is still to be built. It also limits the amount of interest that lending companies may charge and the number of years over which the mortgage is to be repaid.

To obtain a mortgage under the National Housing Act you must apply to the approved lenders, which may be a bank or an insurance company, and they will determine whether or not your salary and financial position make you eligible for the loan.

Mortgages obtained from sources other than those approved by N.H.A. are usually for a shorter period of time, perhaps fifteen years, and therefore the monthly payments are larger. Also the interest charged on the private loan is greater by one-half percent or more. Most of the new houses built in Canada have mortgages arranged under the National Housing Act.

Owning a house has always been regarded as the highest order of status or position in our society. Not too long ago, to be able to vote or hold public office in this country it was necessary to be a property or house owner. This tradition carries on even to present times and we still regard house owners

as the most substantial citizens in the community.

House ownership is a form of savings investment because in most cases the value of the house increases with the passage of time. This must be considered when deciding to purchase a house.

The planning before buying or renting a house must be extensive and the best way to prepare a purchase or rental outline is to draw up a complete budget for the family.

WHAT IS THE BUDGET FOR BUYING A HOUSE?
A *budget* is a plan for relating spending to income. On a monthly basis it should give an outline of all expenditures, and should be carefully prepared before buying or renting a house. Most important of all, it must be closely followed.

Buying a house involves a complicated budget outline. As a general guide, payments to be made during the year for loan principal, interest, and taxes should not exceed 27 percent of annual income. If the wife is earning, her income should be included in this total.

The size of the mortgage that can be afforded can be very simply calculated. If, for example, the father of a family earns \$6,000.00 per year, he can afford to repay 27 percent of \$6,000.00, or \$1,620.00 per year on a mortgage. This payment would provide for a mortgage of approximately \$15,000.00.

In addition to this it must be born in mind that a downpayment, or the difference between the price of the house and the amount of the loan, has also to be found. This is usually in cash, often the fruits of a married couple's savings, and represents their first personal investment in the property.

Some people are lucky enough to own land, and if they decide to build, the value of the lot can replace the downpayment, and a loan could be arranged which would meet all building costs.

House ownership entails many more expenses than renting. For example, there is fire and hazard insurance, repairs and main-

tenance, and taxes. There are also the utilities such as water and electricity to be paid for, as well as the cost of heating the house.

As a budget for house ownership let us assume a small house costing \$18,000.00 can be purchased for \$4,000.00 downpayment and with a mortgage of \$14,000.00. This mortgage carries for an interest rate of 8¼ percent over 25 years, and the monthly payment of principal and interest combined is \$109.06. Taxes are \$360.00 per annum, adding \$30.00 per month to this payment, making it \$139.06. The budget for a family of four would look like this:

Income per month,		
after income taxes		\$400.00
Monthly Expenditures		
Mortgage payments		
and taxes	\$139.06	
Insurance on house	3.00	
Heating	16.00	
Electricity	6.00	
Water	2.50	
Maintenance and		
repairs	10.00	
Telephone	6.00	
		<hr/>
		\$182.56
Additional Monthly Expenditures		
Food	\$120.00	
Transportation	18.00	
Personal insurance	6.00	
Clothing	28.00	
Medical expenses		
or insurance	16.00	
Entertainment	10.00	
		<hr/>
Total Monthly		
Expenditures	\$198.00	\$380.56
		<hr/>
	This leaves \$ 19.44	
	per month as savings.	

Considering, as was mentioned before, that a house itself is a savings investment, this figure appears favourable. The downpayment of \$4,000.00 does not enter the budget, however, and it is a formidable sum

to reckon with. A young married couple living in rented accommodation and saving, say \$45.00 a month, would need more than eight years to save this sum. The \$19.44 left over from the house ownership budget is scarcely adequate to cover emergencies or to provide summer vacations. This must be regarded as a disadvantage in house ownership at this level of income.

Furthermore, house ownership involves purchasing furniture, garden equipment, and appliances of all sorts. While these need not be purchased all at once, they represent a large drain of cash or savings at the very beginning.

HOW TO BUDGET WHEN RENTING A HOUSE

Here is a budget for a family of four to cover renting a house or an apartment.

Income per month, after income taxes	\$400.00
<i>Monthly expenditures</i>	
Rent	\$130.00
Food	120.00
Transportation	18.00
Personal insurance	6.00
Clothing	28.00
Medical expenses or insurance	16.00
Entertainment	10.00
Telephone	6.00
Electricity	6.00
<hr/>	
Total monthly expenditures	\$340.00
<hr/>	
This leaves \$ 60.00	
per month as savings or to	
cover emergencies.	

This budget gives a very general outline and assumes a rent figure of \$130.00 per month. This sum could provide an apartment but would not provide a suitable house in most areas. While you will remember that it is recommended that the rent per month should not exceed one week's salary, this is not always possible.

Savings provide for future plans as well as for unforeseeable emergencies and are an important part of each budget. Without savings it is hard to plan for the future. Savings accumulate and provide the money required for larger purchases of furniture, appliances and even a house in later life.

Of course if the mother of the family also works, her income is included and nursery school or baby-sitting services become monthly expenditures added to the budget.

On comparing the two budgets, renting would appear to be cheaper than purchasing a house, but let us examine other factors of these two alternatives.

TO RENT OR TO BUY

To own a house in which to make a home, to have a piece of land to call their own – this has been the desire of men throughout the ages. This was the wish of all men because ownership of land gave the security which springs from freedom, and the satisfaction that only independence can provide.

These were some of the motivating forces behind the early settlers of this country – freedom and land. The land they made for themselves by cutting it out of the woods and clearing it stone by stone. They seeded and harvested it and by their devotion, courage, and inspiration they held it. This pioneer instinct is not completely lost. We all feel the same desires and emotions when we begin looking for a house.

There is a deep sense of satisfaction when, by our own efforts we make a house more beautiful. This satisfaction, and the pride and contentment that follow, make the home a better place in which to live, work, and play. As house owners we work harder because we have something to work towards. We spend our time and leisure more profitably in creating finer surroundings in and around the house. We dig the garden, plant trees, and grow vegetables. There is something wonderful about eating a tomato which has been grown from seed, tended, watered, and nursed on one's own land. This love of home is a universal emotion and it ties to-

gether the people of the world in a common bond with the earth.

The house owner, then, has a sense of security and a sense of achievement. He has a definite goal in his house and this leads him to try to earn and save more. Any improvements he makes to his house add to its value. He feels free from economic pressures knowing that rent is no problem and that he cannot be evicted from his house.

This deep satisfaction can, in some cases, overcome the financial disadvantage of house ownership.

Buying a house before financially able to can, however, destroy family life. When it is a struggle to meet the monthly mortgage payment, an atmosphere of gloom descends upon the household, and constant bickering between the parents over money and bills destroys any happiness they or the children could feel in having a house of their own.

Similarly, several months of unemployment or the added expense of a prolonged illness in the family can destroy any budget. The house then becomes an anchor to which the family is tied and a drain of money which should otherwise be spent on other necessities.

The person considering house ownership should weigh carefully all the pros and cons. These are size of income, monthly budget, and the security of his employment. Economic cycles are also a factor. The question must be asked, for example, whether houses are priced artificially high now and whether or not this price will decrease next year. It is better to buy when houses are plentiful and not high priced. In addition, is the family in good health and are the parents young and in the early stages of the life cycle? These are two points which are vital, but often overlooked. It is also possible that the father will receive promotions and greater income in the future. This will make a house purchased at a lower level of earnings easier to carry and to maintain.

WHY RENT A HOUSE?

There are several advantages in renting a

house. It costs less money per month to rent, and often high quality houses are available, particularly in rural areas. There are no maintenance, taxes, and repair costs in a rented house, and the family will not lose money if the value of the house declines.

The family can better adjust to changing needs when in a rented house. If another baby is born, or even twins, then the family simply rents a larger house. The renting family can move easily and quickly if their financial situation alters for better or worse, and they have the mobility to enable them to take advantage of work available in other areas. In case of severe illness, for example, the family can move to lower rent areas and bring its monthly expenditure for rent into line with lower monthly income.

The disadvantages of renting are that the money paid as rent is an expenditure that is gone forever and not an investment, as are mortgage payments for purchased houses. Furthermore, an indifferent or careless landlord can make life miserable for the family. He may be tardy in making repairs and unreasonable in handling your complaints. In some ways you must rely on him to keep the house in working order.

A variety of rented accommodation is not always available in all locations and particularly not in the better areas. A family that rents may be faced with having to compromise between the type of house they would like and a desirable neighbourhood. If a four-bedroom house is required but cannot be found, a smaller house in a less desirable location may have to do. It is very hard to find the perfect house in the perfect place.

THE FINAL DECISION

Weigh all the factors carefully. Examine all the angles of renting and buying. What is the deciding item to finally tip the scales? There is no such item!

Families are unique units – no two are alike and no general rules can apply. Each family must decide on its own what best suits its needs. The final decision may eventually be influenced by the knowledge that a

house is but the shelter and the *home* is created mainly by the members of the family and their attitudes.

To some a home can be complete even in

a rented house of the poorest quality. To others the foundation of the home is in house ownership and in the bond this creates with the land.



Review Questions

1. How does a lawyer help you in the purchase of a house?
2. What are a real estate agent's services?
3. What do the terms mortgage, interest, and downpayment mean?
4. What is the National Housing Act?
5. Why are savings in a budget an important item?
6. Discuss the advantages there are in owning your own house.

Activities

1. Obtain some of the free literature on house loans, house design, and owner-

ship from the local office of the Central Mortgage and Housing Corporation. Write a report on the work the Corporation performs.

2. Prepare a budget for monthly expenditure for a family of four. Itemize and enlarge each category of your list, based on the spending habits of your own family.
3. Prepare a diagram with two columns: one for renting a house, the other for owning a house. List under each all the advantages and disadvantages involved.
4. Write an essay on how the desire for house or land ownership played a part in the history of Canada.

TO BUY OR TO BUILD



WHICH TO CHOOSE?

The third stage of the life cycle comes round. After a great deal of discussion, calculation, and examination of the structure and needs of the family, a decision has been reached to go ahead and purchase a house. The whole scheme has been meticulously budgeted for and only one thing remains outstanding – whether the house should be bought already built or whether it should be built from scratch to the plans and specifications of the family.

Buying a house that has already been built involves making a choice from three possible alternatives. First of all there is the house that has been lived in for a while, and this purchase would be direct from the family occupying it. Then there is the house, usually in a large development, which is bought from the builder before work or construction actually starts. This is not at all a bad policy, as very often a similar house is available for looking over somewhere in the neighbourhood, and besides, a close check can be kept by the purchaser on the materials and workmanship going into his property. Finally there is the finished new house, usually put up in an economically booming area as a speculative investment on the part of the builder or development corporation.

A house that is custom-built to the needs and wishes of a family is the method, though, which is most often dreamed of; and yet, because of the greater costs involved, it is the least frequently used.

THE EXISTING HOUSE

This can, we have said, be either a new one

or one that has been built for some time. There is no doubt that being able to walk around a house makes buying that much easier. The family knows what it is getting. An existing house can be occupied almost immediately after the sale and it has a fixed price with no hidden extras. Its price can be compared with similar houses of the same size which are for sale, and because the purchase price is known the resale value of the house can be determined. If the family finds it necessary to resell the house, the amount of money that will be realized can easily be predicted. As a final advantage, the neighbourhood of an existing house is established and future neighbours can be met; and the amenities, such as parks, stores, and churches can be easily looked over.

A disadvantage of an existing house is that it may not be exactly suitable to the family's specific needs. Each family is different in size, taste, and way of life; and the house suited to one is often unsuitable for another.

With *speculative* houses, the company is speculating or gambling that someone will want to buy the house when it is completed. Because this type of business is economically risky, many of the houses are planned and built as cheaply as possible. This not only keeps the price low, but also encourages sales. The houses are economical for the building company, but they often prove unsatisfactory for the purchaser. However, as the house is available and not too expensive, it is purchased; and compromises have to be made by the family in both utility and space. Father may have to do without his greatly

desired den, and the children without their playroom. Another great disadvantage is that an already completed house may have hidden defects in construction and these are not seen until some time after the house has been purchased.

Can I Renovate or Alter?

A person purchasing an older house with the intention of making extensive alterations and renovations in the future is usually taking upon his shoulders the combined disadvantages both of buying a house and building a new one. Renovations are not only costly, but some difficulties come about in extending or connecting the new structure to the old. As a rule, renovations are more costly than construction of a new house on a lot, because three operations are necessary instead of one. The part of the old house to be altered has first to be torn down, then services such as wiring and heating have to be extended, and then finally the new structure built. This is very much a rich man's hobby, or at least a long and expensive job for a very versatile handyman.

THE CUSTOM-BUILT HOUSE

The main advantage of building a house is that it enables a family to obtain a house suited exactly to its needs and desires. The architect who designs a custom-built house uses his client's family as the pattern for its shape. Building a house brings under the family's control the quality of materials which go into the construction, because these are chosen by the family in the planning stage. Over and above all this, the planning and building of a house is a creative experience, and one in which the whole family can participate.

Against these advantages, the family must weigh the fact that it is difficult to precisely fix the final construction costs. Changes or revisions by the family, and errors or unavoidable delays by the building contractor, may push the costs over the original estimate.

Building a house involves a great deal of time. Time is required for the construction

itself, of course, and also for the planning and preparation of drawings, the selection of the materials, the meetings with contractors, and for arranging the finances. This means that the family may not occupy the house for two years after making their decision.

From a financial point of view, the family building a house will be required to pay out quite a large amount of money in the early stages. A lot must be purchased, an architect retained to design the house, and payments to the building contractor must be made monthly as soon as construction commences. This means a large outlay of cash before the house has taken any recognizable shape, or is habitable.

Finances will be the factor to determine a family's ability to build a house. The amount of money involved at a very early stage will be much more than the normal cash down-payment required to purchase an existing house. This is the reason why few families undertake to build their own houses.

How Do We Build a House?

When a family is convinced that building is the only way to obtain the most satisfactory house, and when the amount of capital available permits such a course of action, the expert advice of an architect or building contractor should be sought. These experts can prepare fairly accurate costs and estimates of the time and materials that will be required for the project.

The cost of a house is basically determined by the size of the building and the type of materials used in the construction. The climate of the area, technical factors of construction governed by local building bylaws, and most important, the condition or shape of the lot also influence the cost.

Choosing the Lot

The lot is the area of land the house will occupy and the selection of the lot is very important. The area or neighbourhood in which the lot is situated is first selected by the family for its amenities and suitability in relation to the family's needs. The lot

should meet exactly the same requirements. It should be serviced by sewers, water, and electricity, and the street on which it is situated should be quiet and free from excessive traffic. The wise family looks for a pleasant setting, landscaped with trees, and perhaps with a view over the surrounding area. Trees are worth a great deal of money and their natural beauty is a wonderful asset to a lot.

The lot should contain completed local services, such as paved roads, curbs, and sidewalks. If these are not available, they will be installed later as improvements, and these improvements will increase the taxes.

Preferably, the lot should be on high ground. This provides good drainage of rain-water away from the building. Properties at lower levels tend to depreciate in value before properties on higher ground.

Architectural good manners dictate that the family take notice of the surrounding lots and not build a house which would be out of character with the neighbours' houses and so spoil the street and lower the value of a lot of people's property. The new house should be similar to the neighbouring houses in size, style, and position on the lot.

Orientation of the Lot

Orientation is a word that means the direction the lot faces in relation to the compass. This word is derived from the word *orient* which means to face toward the east. It was the custom in the early days to build the churches so that the main altars faced eastwards, and thus the churches were 'oriented' on the sites. It is desirable that a house on a lot be placed so that living areas face south or south-easterly. This brings the winter sun into the living room and keeps the large glass areas usually found in this room away from the cold north wind. Above a certain latitude in the northern hemisphere the north sides of houses receive no direct sun in any season.

Topography of the Lot

The *topography*, or slope of the lot, will di-

rectly affect the cost of building. A sloping lot increases the cost because additional materials are required to build the large foundation walls on the downslope side. Similarly, a lot containing rock outcroppings is poor because large machines or even explosives must be used in excavating for the foundations and this increases the cost of construction.

The location of electricity or telephone poles on the street can affect the appearance of the house and the prudent family will note this factor in the selection of the lot.

It is very desirable that the lot be rectangular and at least twice as long as it is wide. Shape is important where municipal taxes are levied on a per-front-foot basis. Corner lots are expensive in this case because they are often taxed on the frontage length plus one-half the length of the side which is on the other street. However, 'pie shaped' lots are good if they have narrow frontage on the street and wide backyards.

The family may contact the local authorities to determine exactly what taxes must be paid on the lot it is considering. This may also indicate if the price of the lot is reasonable because taxes are based on the sale value of the lot. High taxes indicate an expensive lot. Generally, the price paid for the lot should not exceed one-third of the family's proposed budget cost of the house and lot combined. For example, a budget providing for \$18,000.00 permits a lot that costs a maximum of \$6,000.00. The house would then cost \$12,000.00 to build.

THE EXTERIOR STYLE

The style to be chosen poses further problems. Is it to be English half-timbered or American Cape Cod; French Provincial or Italian Provincial; Georgian or Spanish Hacienda? The choice is almost limitless; and yet often people are interested in none of these, and want nothing more than a Canadian house for a Canadian setting. An attempt to copy a particular foreign or historical style can so easily result in something that looks as if it has been left over from a

Hollywood film set! Why can there not be a house that is simple and good to look at without having a string of fancy names to describe it?

This is a good question. We know that family life must fulfill three purposes. It has to satisfy the economic needs of the family, encourage healthy and meaningful relationships and provide a pleasant and happy atmosphere in which to bring up children. From these last two it can be seen that family life is basically a question of filling emotional needs.

The styles of houses reflect the great changes that have taken place over the years in the emotional needs of family life.

The style of an original historical period house gives plenty of hints as to the needs and character of the family of that time. The rough and ready character of pioneer houses showed strength, resourcefulness, and the simple honesty and dignity of a people tied to the earth. The more settled and confident families of later colonial times built beautiful houses which showed their struggle to attain culture and refinement. Thus the house in each period of time is both a memorial to the type of family that built it and a pointer to the predominant building material in the area.

The Colonial Style

The colonial pioneer family was an economically self-sustaining unit. Everyone, even the children, worked to grow or make the things they required. They wove cloth, built furniture, made soap, and fashioned

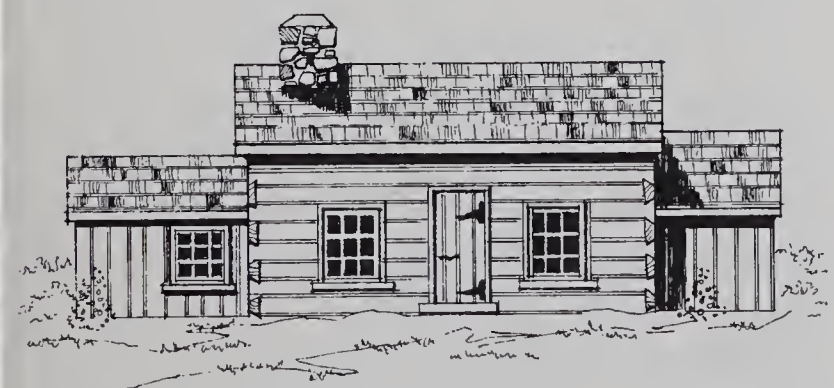


Fig. 4-1 The Canadian Pioneer House was usually of log construction. Wings were added later using vertical boards as siding

wax candles. The houses were hand crafted using the materials of the country around them, such as logs from the forests and stone from the fields. These early houses were built to the same simple pattern. They contained one or two rooms and a loft or shallow second floor for sleeping. A steep pitched roof to shed snow, and shutters to close out drafts at poorly constructed windows are the identifying features for this style. Later settlers used *clapboard*, or boards split from large logs, to build their houses and they added other rooms to the sides of the basic plan, as wings or as sheds.

The Georgian Style

The Georgian colonial style takes its name from the reign of King George III of England. This was high fashion imported to this



Fig. 4-2 A Georgian style house. The 3 storeys, the 6 panel doors, and windows of 24 panes of glass are all typical features

continent from England as the style popular among the wealthier families living in urban areas or large cities. The *United Empire Loyalists* left the United States after the American Revolution because they were loyal to Great Britain, and they brought an adaptation of this style with them to Canada. It is called the Loyalist style.

The Georgian style was usually a brick house, three storeys high. It was of a rectangular plan with a steep roof and square headed front door opening. The windows were divided into twenty-four panes of glass

and the doors consisted of six panels. The house had good graceful proportions and elegant beauty.



Fig. 4-3 The United Empire Loyalist style of Georgian houses had elliptical arches over the door

The Loyalist adaptation was a two-storey house with a more gently pitched roof. Doors had elliptical arch openings at their heads and sidelights on either side. The door was divided into eight panels, and windows had twenty or twenty-four panes of glass. This style is well represented and preserved in Southern Ontario and many of the buildings have become a part of our heritage.

The Gothic Revival

This style is dominant among those buildings which were built in Canada during the late



Fig. 4-4 The Gothic revival is the romantic style of the late 19th Century. Verandahs, the 'Gingerbread' eaves of the steep roof and 4 pane windows are the features of this style

nineteenth century. It was influenced by the details of the fourteenth and fifteenth century Gothic architecture in England and was applied to public buildings in Canada, and then eventually to houses. It is distinguished by a romantic atmosphere and lacy details. Houses have arched windows and very steep roofs. A verandah stretches across the front of the house or perhaps around the entire building. The eaves or edges of the roof have lacy 'gingerbread' facings. This 'gingerbread' looks like the icing that is put on gingerbread cookies. The windows have four or twelve panes, and doors have narrow sidelights.

This style came about in a romantic period of time when a lot of people were very interested in castles and ghosts. The machine at this time was radically changing the lives of many, and as a reaction to this growth of industry, which they thought was taking place at the expense of humanity, they turned to the natural and supernatural themes in literature, art, and architecture. The gothic novel belongs to this period and some of these stories are the best ghost tales ever written.

There are many Gothic revival buildings in this country, and the majority of houses over 100 years old in some way represent this style. They make up the group of so called haunted houses that have frightened many a child on those black and stormy nights when the clouds are scudding across the moon and the dark mass of the house is silhouetted against the sky.

The Regional Styles

Distinct regional or local styles of houses that originated in various European or American areas came to be admired by people when the study of history became a popular pastime in the early twentieth century. The history books were well illustrated with excellent drawings and these provided design ideas to the house builders.

Tudor, or English Half Timbered; French Provincial; Victorian; and American Cape Cod styles, which were each typical of an area and age in history, were revived in the

twentieth century and *applied* to new houses. This application created an impressive house which gave status and position to a family in a period when standards by which to judge prestige in a community were changing. It was obviously a grand person who lived in such a grand house!

The *Tudor* or *half-timbered* house is a sixteenth century English style. It used an exposed timber frame structure, with brick or plaster panels between the frames. It represented a common and clever system for building in its time. Revived in later years, the beams were stuck on conventional houses as a *facade* or face. Nailing thin boards to the house front to represent thick timbers and plastering between the boards called back the grandeur, glory, and romance of

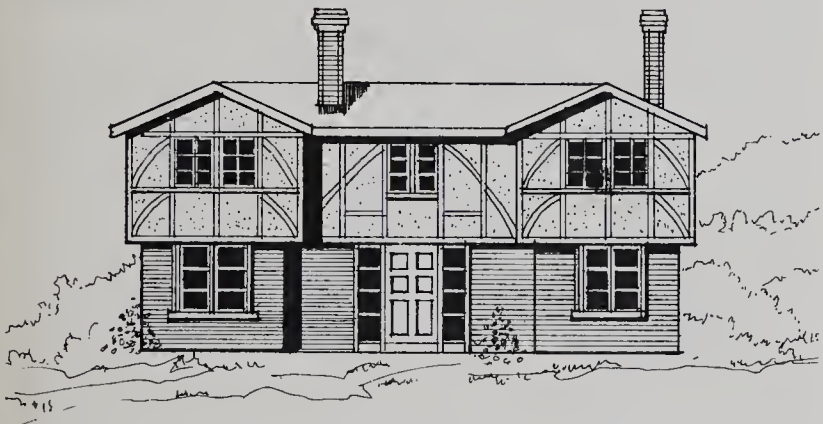


Fig. 4-5 A house in the Tudor or half-timbered style. The first floor was often constructed of brick but sometimes of stone

Elizabethan English life when men were explorers or soldiers building great empires in a new world. The family living in such a quaint house perhaps had some emotional desire to identify with these characters from history and share a little of their glory.

The *Cape Cod* style originated in the sea side New England States as a development of the Colonial style. It derived its character from such local materials as horizontal wood siding, and from the small windows with shutters used to keep out ocean squalls. It displayed a tradition of craftsmanship founded in the ship building trades of the local area. As it nestled in the hills and around



Fig. 4-6 The Cape Cod style is still very popular. The picket fence and shutters on windows make this style very quaint

the harbours of New England, it was quaint, simple, and very picturesque. Excellent examples can be found in the small coastal towns and villages of southeastern Massachusetts.

Revived as a style for later houses, and applied to endless rows of houses in subdivisions, it lost its strong individual nature and beauty by being constantly repeated in street after street.

The *French Provincial* style reflects the grandness of seventeenth century France. The Mansard roof, which is flat with slight slopes at the four sides, was developed to provide a second floor. Arched lower floor windows similar to those used in French palaces and *dormer* or roof windows are typical of this style.



Fig. 4-7 A French Provincial style of house. The mansard roof shown above and the arched first floor windows are typical of this style

Victorian styles were derived from a human revolt against the industrialization of life in the nineteenth century, and include the Gothic Revival in Canada. This style denied the machine its rightful place in life

by incorporating many fussy, over-worked, lacy, hand-made details into cluttered interiors and exteriors.

All these styles represented, then, the emotional and economic sides of family life in their respective periods of history. To apply them nowadays to modern houses as just a pleasant cosmetic, or facing, robs the house of its dignity and integrity of design, and denies it the opportunity to reflect its own period of time. This is the same as having people of today wear sixteenth century clothing. It is delightful at a masquerade party for an evening, but wrong for an entire lifetime.

GOOD AND BAD DESIGN

Stylization is just this application of facades or styles to a house to which they do not belong. It results in bad design, especially when more than one style is utilized in a single house. A shape is created and only then is it considered as a living area. This is getting the priorities in the wrong order, and is the same as buying a smaller size shoe than you normally wear, and then forcing your foot into it!

Modern architecture is functional. It must be as efficient as any everyday appliance. Functional houses should be honest expressions of the character of the modern family. This means that the appearance of a house should reflect what goes on inside. The modern family with an automobile, refrigerator, dishwasher, and air-conditioning system worked into the plan of their house, cannot honestly display a mock Tudor face to the rest of the world.

‘Construct of this century for the family of this age’, should be the motto of all modern builders and architects. It is important that the design of a house record the personality of the family living in it rather than the faded memories of families of years gone by.

THE STYLE OF TODAY

The style that is adopted today is a matter of the owner’s choice. There can be a truly

Canadian house because modern technology and materials are available for the production of a house characteristic of contemporary Canadian life. Based on the needs of the modern family, it will be continually satisfying, an harmonious part of its surroundings, able to withstand the elements, and also of a durable enough design to survive the passage of time. It will reflect the ideals and the social conditions of its time. It will be free of pretence or sham, and every detail of its appearance will be in character with the whole. It will be in good taste, and it will be beautiful.

GOOD TASTE AND BEAUTY

What is good taste? Good taste is simply the ability to choose something based on the principles of art and design. It is not inborn, though some people do acquire it more easily than others, but is the result of education, environment, and practice.

What is beauty? Beauty is a response in the viewer to an experience. This response is an interaction between ourselves and our environment or surroundings – it gives us a special feeling and we call this beauty.

Neither good taste nor beauty are absolutes. By this we mean that all men and women, being individuals, have their own private conceptions of what is pleasant to look at and it is only right that we do not all share the same opinions. There are, though, certain basic standards that we can apply.

GOOD DESIGN

Good design is an extension of good taste and beauty. Man shapes the house and then the house shapes the man. A house as environment in some way shapes the people living within its walls, and a good clean design will always make life easier. A house that is functionally efficient creates better conditions for day to day existence by eliminating the annoyance of wasted time and movement.

In house design we accept the place of history because we use many ideas and con-

cepts developed in the past. Antiques which were the tools and furniture of past families find a place in good design because they were formed on the sound principles of design which we still use today. The styles of history, however, are not meant to be copied and applied to present buildings. The wise family bases its choice of design on what it likes and on what it needs.

OLDER HOUSES AND CURRENT TRENDS

As the city grows, areas closer to the centre become residentially less desirable. Some of these areas are sound, however, with well-constructed older houses and highly developed facilities. The trend in house buying shows a reversal of the flight of people to the suburbs and in some cities many families are returning to the older downtown areas.

These older houses require renovations or updating, but the closeness of the location to the core of the downtown area and all its cultural attractions make all the additional expense worthwhile.

The quality and appearance of the older area determines the amount to be spent on alterations. The final cost of the renovated house should not exceed the average value of the houses in the area, because in time of economic difficulty, when prices are depressed, the resale value may drop well below the amount that has been spent on buying and improving the property.

Older houses in rural areas are very desirable because they maintain their beauty in a mature setting, and do not suffer as much from the growth of commercial districts as would similar houses in urban districts.

ANALYSIS OF THE HOUSE FLOOR PLAN

The style of the house has been decided upon. The result is something of taste and beauty. Now imagine the view a giant would have looking down on the house with the roof removed. The walls and furniture define spaces and rooms. Corridors and doors separate the rooms, and the patterns of people moving through the house are easily seen in the plan revealed.

It is this plan that determines whether or

not this particular design is right for this particular family.

The house is generally divided into three *zones* of activity. The three zones are for sleeping, working, and living. They are connected by corridors and stairs, and by building elements like the walls and doors.

The house is one of the most complicated buildings we know and also one of the most important because we live a good part of our lives in the environment it creates. In planning a house, we must first understand the scope of the activities carried on in the three zones.

The *sleeping* zone provides for sleeping and dressing, privacy for reading and rest, care of the sick, some quiet recreational activities, and the storage of clothing. Physically, this zone is limited to the bedroom areas. The bathroom is considered to be in this category.

The *working* zone consists of the kitchen, laundry room, and the service areas such as the basement and the garage. A breakfast nook is sometimes included as part of the kitchen, and the service area provides for storage. The activities in this zone are preparing meals, washing, ironing, sewing, repairing, cleaning, and car servicing. Deliveries are usually made to this zone.

The *living* zone includes the living, dining, and family areas, or recreation rooms. In these areas watching television, listening to radio or record player, reading, talking, enjoying hobbies, dining, entertaining, and other social activities take place.

These zones must be placed so that the activities can go on without disturbing other areas. In planning the house, one zone must not function at the expense of another space.

The best planning solution is the simplest. If traffic lanes are direct and economical of space, if storage areas are related to the rooms, and if the zones are clearly separated, a good plan results. In a good plan, the relation of areas should satisfy the following six rules:

1. Do not go through one major room to get to another.

2. Locate the service entrance from the garage or parking area close to the kitchen.
3. Locate closets conveniently and place one in the entrance hall for coats.
4. Provide adequate wall space not broken up by doors and windows in each room for furniture arrangements.
5. Separate the sleeping and working zones as much as possible to prevent noise from the working area disturbing sleepers.
6. Connect the dining room directly to the kitchen.

RELATION OF THE HOUSE TO THE SITE

The evolution of the house on a lot as we know it today is an interesting but not well-known story. Many years ago people used that very noble animal, the horse, as their sole means of transportation. The horse was so common that many people were worried because they predicted that there would not be enough land left by the middle of the twentieth century to grow the hay required as food for all the horses in the world. We were saved from this fate only by the invention of the automobile. Every family had a horse, though, and kept him in a stable at the rear of the lot behind the house. The backyard, of necessity, became a farm-like area full of hay, manure, and broken carriage parts. Because of this, the house faced the street away from the yard, and the services were located at the rear. When the automobile was invented, people simply placed it in the old stable as a garage. Man, being a creature of habit, continued to build many new houses with the garage still located as far from the house as the old stable, and with the living room facing the street.

Today we accept the automobile as an important part of life and the garage has moved to the front of the house. The garage door is, in a manner of speaking, the front door to the house. With this development, the backyard becomes a garden area and a clean outdoor space to relax in.

The living areas can now be located on the garden side of the house. This provides privacy for the living spaces and a safer, more tranquil area for the family to spend a large proportion of their waking hours in.

The working zone is related to the living zone but is best located on the street side of the house. This will allow food to be served to the dining room from the kitchen and will also provide direct access from the street entrance to the kitchen for deliveries and other services. The sleeping zone can be adjacent to the living room and a corridor from the front entrance to the sleeping area is then desirable.

THE RELATIONSHIP OF THE ROOMS TO EACH OTHER

The family should bear in mind that the *arrangement* of the room space is as important as the amount of space.

The minimum dimensions that still permit reasonable arrangements of furniture have been determined by the National Housing Act:

Living Zone

Living room	168 sq. ft.
Dining room	95 sq. ft.
Front entrance	35 sq. ft.

Sleeping Zone

Master bedroom	150 sq. ft.
Second bedroom	100 sq. ft.
Other bedrooms	90 sq. ft.
Bathroom	45 sq. ft.

Working Zone

Kitchen	100 sq. ft.
Laundry area	60 sq. ft.
Storage area	100 sq. ft.
Garage for one car	200 sq. ft.
Service entrance	35 sq. ft.

The actual planning of kitchen space is a science, but a good rule to observe is that the *work triangle*, which is the length of the direct path from the sink to the refriger-

ator, on to the stove, and back to the sink, should be a sum of twenty-one feet. The kitchen of today is enlarged for appliances and should ideally contain a breakfast nook for the family.

The housewife spends a great deal of her time in the kitchen preparing meals, cleaning, and washing. In order to ease her task, several basic kitchen plans have been developed as efficient, and workable solutions. The first is the L-shaped kitchen. The counter is in an L shape with one corner. Another type is the U-shape, which is larger than the L plan. The corridor type has counters on both sides of a circulation area. The one wall type of the 'Pullman' kitchen, named after kitchens on Pullman trains, is compact yet practical, and places all the

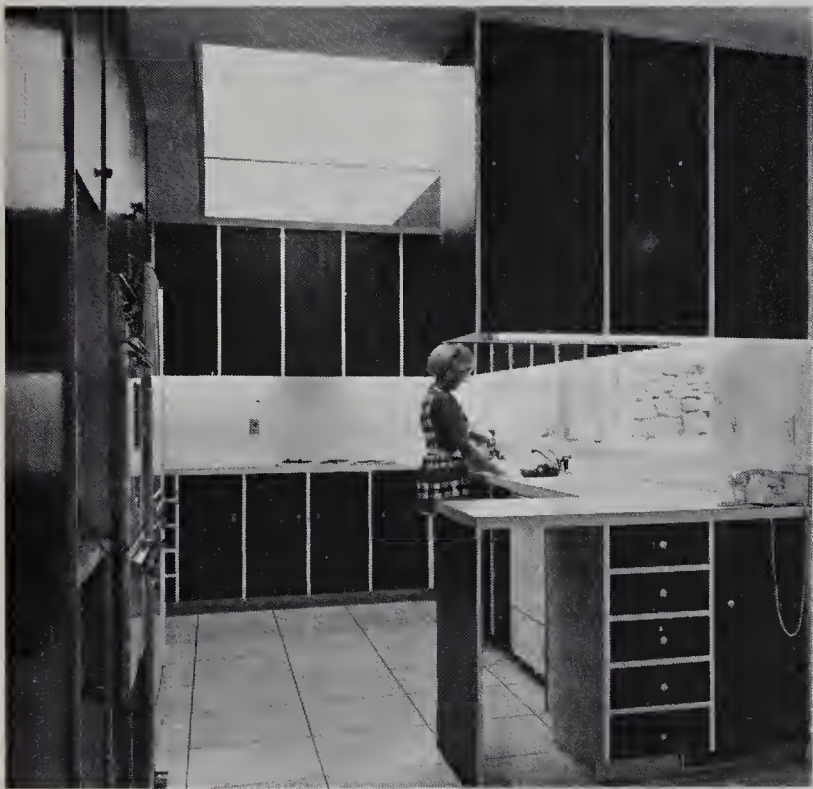


Fig. 4-8 The modern 'Hollywood' kitchen

counter length on one wall. The glamorous plan used often today, is named the 'Hollywood' kitchen and has a pass-through counter to separate the breakfast area from the cooking area (see illustration).

THE SHAPE OF THE HOUSE

The shape of a house naturally affects the placing of the rooms. A one-storey house, often called a *bungalow*, is the most common shape. A variation of this is the so-called

ranch bungalow. This type simply spreads itself out more, perhaps having the garage off by itself and connected by a *breezeway* which is really a covered walkway. The two-storey house is often very spacious and the exterior wall area is small compared to the amount of space it encloses. A second storey offers a natural separation for the sleeping zone from the rest of the house. The *split-level house* combines the advantages of the bungalow and the two-storey house. Three levels are common: two for bedrooms, and one for living and working. The split-level house offers plenty of space and good separation of zones.

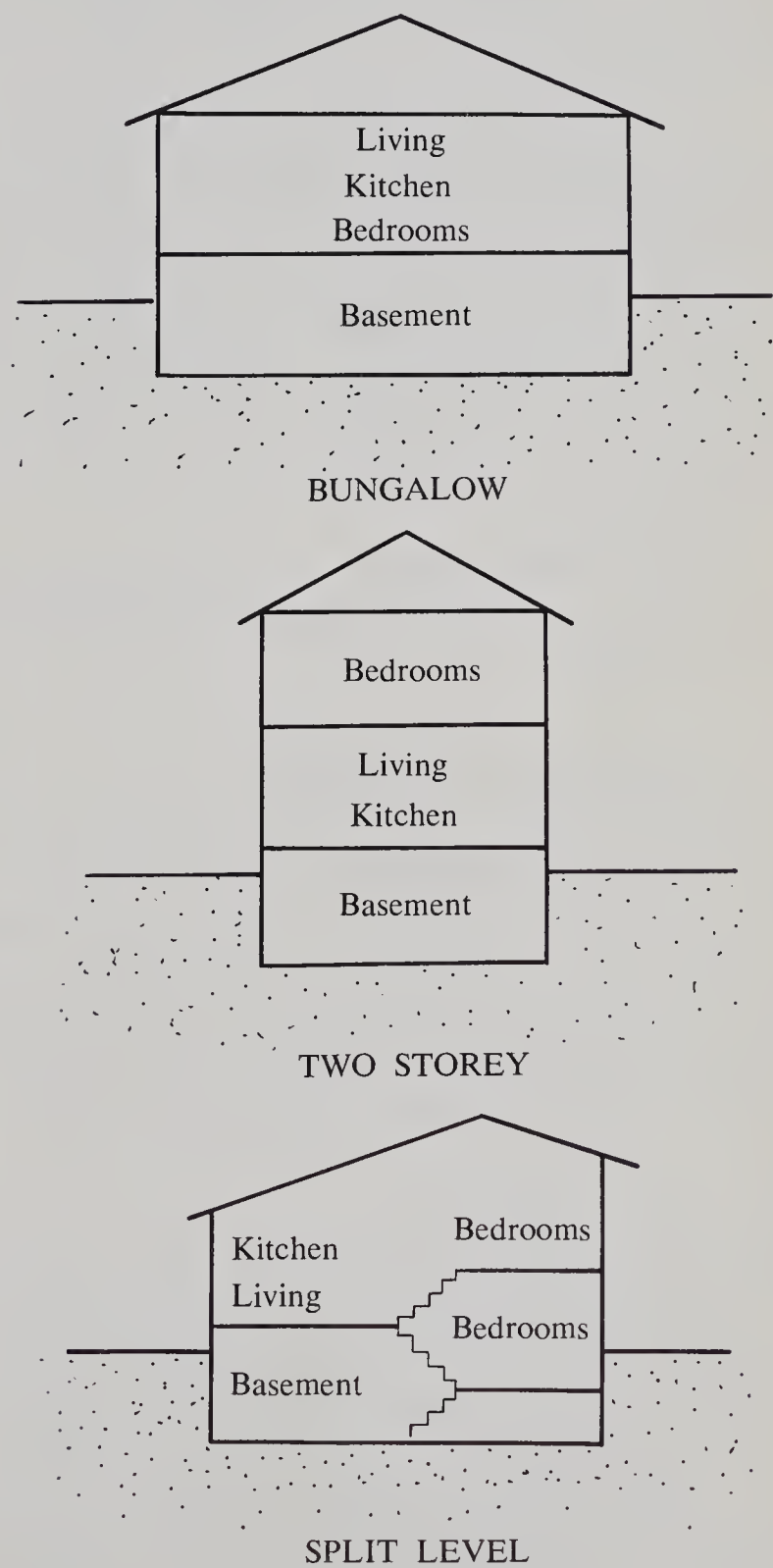


Fig. 4-9 The three basic house types

The house shape is also a factor in design because it affects planning and appearance. The shape has, in addition, a considerable influence on the cost. A two-storey house is the most economical because it has the smallest amounts of perimeter wall, roof, and foundation area to construct. The second floor increases the living area of the house without increasing the roof size or the basement, and therefore the foundation size can remain the same. For example, a two-storey house 20 feet wide and 40 feet long has two floor areas of 800 square feet. This gives a total useful space of 1,600 square feet. The roof area that must be constructed is only 20 feet by 40 feet or 800 square feet and the foundation area is also only 800 square feet.

A bungalow, or one-floor house, requires dimensions of 40 feet by 40 feet to produce 1,600 square feet of useful space. To enclose the one-floor house, however, a roof area of 1,600 square feet must be built. This is double the roof area of the two-storey house with the same living space. Furthermore, a foundation of 1,600 square feet must also be constructed.

From this example we see that space on one floor is more costly than the same space on two floors.

THE CONSULTANTS IN HOUSING

The giant's view of the house is a useful one, but one that is impossible for most people to have. There are, however, experts who are trained in the workings of a house who can help any family through the planning and building stages. These people's professional advice should be taken whenever possible.

The Appraisal Expert

When purchasing an existing house, an *appraisal expert* from a real estate firm may be consulted. He can assess the building as to value and soundness of structure and advise the family as to the marketability, probable sale price, value of the area, and as to whether the structure is in need of repairs. This is a valuable service to the family un-

familiar with the area or with houses. The appraiser's fee is a modest one, yet his services are invaluable.

The Architect

The family building a new house may consult an architect, who by his training can design the house, prepare drawings, list the *specifications*, obtain prices from contractors, supervise the construction, and further protect the interests of the family by certifying payments to the contractor. The specifications are intended to define the kind and quality of the materials to go into the house, and should indicate the scope and quality of the work to be done by the various tradesmen. The architect's fee is based on the cost of construction and is usually eight to ten percent of this sum, depending on the complexity of the project. The architect's experience in construction and design is useful to the family and his services are unmatched in contributing to the successful completion of a beautiful new house.

The Building Contractor

The building contractor undertakes to build the house in accordance with the plans and specifications for a fixed sum of money. He *sub-contracts* to expert tradesmen various parts of the work such as masonry or carpentry. His responsibility to the owners is to construct a sound, safe building, complying with all government regulations, and with the owner's ideas and wishes as expressed in the drawings included. He has complete supervision over all the men on the job and because he has hired them he is responsible for their work.

During the construction he applies for payment on a monthly basis, and the application for money, which is checked by the architect or owner, is based on the amount of work completed to date.

Usually fifteen percent of the last payment is subtracted and held back by the owner. This amount is called a *holdback* and protects the owner from any claims by workmen or material suppliers who have not been paid

by the contractor. On satisfactory completion of the work, and a further thirty-seven days, the holdback is released to the contractor. The thirty-seven day waiting period is re-

quired by law because claims may be registered by workmen from completion date of the work up to the end of this time. After this period no claims can be made.



Review Questions

1. What are the advantages in buying an existing house?
2. What factors should influence the choice of a lot on which to build a house?
3. Describe the characteristics of a house in the Georgian style of Architecture.
4. Define the term 'Good Taste'.
5. What are the three zones of activity in a house? What rooms do each of these zones contain?
6. What are the services the building contractor performs in constructing your house?

Activities

1. Make a chart listing the advantages and

disadvantages of buying a house and of building one.

2. Locate some older houses in your area and identify the architectural styles they represent.
3. Make a diagram of an architectural style of house and relate it to its time in history by drawing costumes, utensils, and furniture of its period.
4. Draw a diagram of the house you live in showing the zones and circulation areas or corridors. Is it a good plan?
5. Measure some of the rooms in your house. Are they below the minimum sizes recommended by the National Housing Act? Do they function well or are furniture layouts cramped?

INTERIOR DESIGN



DESIGN FOR HAPPY LIVING

Why are some rooms pleasant and enjoyable while others are uncomfortable? Why is it that some arrangements of articles or colours are striking and hold attention and others go unnoticed? Why do certain textures, shapes, and patterns cause a reaction? It is because they are beautiful.

Most people are constantly striving to create beauty in their houses and environment. The simple act of breaking a branch of blossoms from a tree and bringing it into the house is part of this search for beauty. When something is shaped, or its appearance or use is changed, a design is created. Design is the shaping of materials with the purpose in mind of creating beauty. Good design, then, gives a house beauty. The walls and roof are planned and shaped, and the furnishings and colours for the interior are carefully selected. The materials that are shaped are called the *plastic elements of design*. These are stone, brick, glass, and wood, and their characteristics are *colour*, *texture*, and *pattern*. The word plastic is used only to indicate the way these elements can be arranged and rearranged in many different combinations. By combining these plastic elements or arranging them in certain ways, *design principles* are created. These principles are *line*, *space*, and *form*.

Building walls of brick, to take one example, which has been identified as a plastic element, creates the *space* and *form* which will become the house. *Line* is created by the selection and positioning of materials, and either the horizontal, the vertical, or the diagonal can be emphasized. These principles

make exciting and interesting interiors and they introduce into the environment the beauty and vitality that are so necessary for happy living.

THE MEANING OF BEAUTY

Can beauty be defined? Certainly not easily, because the word is used in present-day speech to describe so many different things. A woman is beautiful, a painting is beautiful, or a well-played hockey shot is beautiful. Are all these of the same beauty? Can the amount of beauty that each has be compared?

An old expression states that 'beauty is in the eyes of the beholder'. This is the answer. Beauty is an emotional reaction in a person that will vary, as do all reactions, from individual to individual.

The appreciation of beauty is related to memory. Seeing the beautiful blue-grey shadows cast by trees on a snowy field could immediately recall an experience from the past – perhaps a sleigh ride in the country of which the most vivid impressions were the shadows of the trees thrown on the snow by the full moon. In the same way, the immediate reaction to seeing a beautiful building is to compare it, perhaps unconsciously, with other similar structures. The comparisons both stimulate an emotional response in the viewer that leads him to call what he sees beautiful.

The elements and principles of design are consciously applied to the interior of houses in an endeavour to arouse these very emotions.



Fig. 5-1 Good design creates good environment

INTERIOR DESIGN AS ENVIRONMENT

A good and beautiful design tends to create a good environment, which in turn promotes well-being in the family that is in everyday contact with it. Conversely, bad design tends to create the opposite effect. For example, a room could be decorated entirely in blacks, greys, and blues. Although some people like these colours, and the trend is to use them in restaurants and similar places, the use of this colour scheme in most homes would tend to create a depressing atmosphere with a resulting bad effect on the family.

A student in a badly designed room which is poorly organized and painted in dull colours, tends to think poorly, and certainly works less efficiently. A student in a well-organized room, painted in cheerful colours, is stimulated by the design and works very well. The traditional colours for school class-

rooms in earlier years were dark green or a dull beige. The introduction of pastel colours around 1935 changed the institutional appearance of the school and had a great influence on the spirit of the pupils and their attitude towards the building. The bright colours were more like those in the students' own houses, and there tended to be much less marking on the walls.

Apart from beauty, we can say then, design attempts to create an atmosphere which will make life more efficient and pleasant.

THE ELEMENTS OF DESIGN

Is it possible to imagine a world without colour? The flowers, the birds, the sky, the food we eat, the clothes we wear – everything is colour and life is full of its magic.

All materials used in design have some colour and the use of it can greatly influence

the emotions. Scientists are constantly doing research to explore the impact of colour on life. They have found it plays a part in safety, sales promotion, and advertising; and it even affects the digestive system. The colour of food greatly stimulates the appetite and it appears that blue or purple are the least appetizing colours. The idea of eating purple mashed potatoes is not an appealing prospect! This research has brought a new interest to colour as a design element because it shows that it can be used to arouse feelings or emotions in people.

COLOUR

Colour is seen only when there is light present. At night, when there is no light outdoors, the trees, sky, and ground all look black.

Colour is actually the breaking down of white light from the sun into different wavelengths which the eye can see. Each wavelength is a different colour. Light can be broken down into a band of colours using a glass prism, and in nature a rainbow represents the same physical effect. The moisture in the air acts as the prism and the rainbow is the resulting spectrum of colours.

All materials when placed under light absorb some of the light waves and reflect others. The reflected waves give the substance its colour as we know it. A red dress reflects red light waves and absorbs all the other waves, therefore it appears red. A white cloth reflects all the light waves, so it is a combination of all colours. When all these colours are re-mixed in the eye they appear as white light again. This gives the sensation of whiteness. The opposite to this is the blackboard which absorbs all the colours and reflects no light waves. This absence of reflected light or colour is what is called black.

Black and white are called *neutrals*, because one has no colour and the other is all colours mixed together. Grey is a mixture of black and white and is also considered a neutral.

COLOUR THEORY IN DESIGN

The theory of colour can best be explained by a colour wheel. There are several systems, each with its colour wheel, among which the best known are the Munsell, the Ostwald, and the Prang. For colour mixing and decorating a system which recognizes three *primary* colours is universally used. On the wheel shown, if an equilateral triangle is placed in its centre, the three points will indicate the three primaries – red, yellow, and blue.

Value in a colour refers to its strength or brightness. The primary colours are very intense in value and appear to be very bright. They are the basic colours from which we can make other colours.

A second triangle, also equilateral, intersecting the first to form a star, gives the location at its points of the *secondary* colours. The secondary colours are made by *mixing the primary colours*. For example, orange is made by mixing red and yellow; purple by mixing red and blue; and green by mixing blue and yellow. Because they are a mixture, these secondary colours are less intense than the primary.

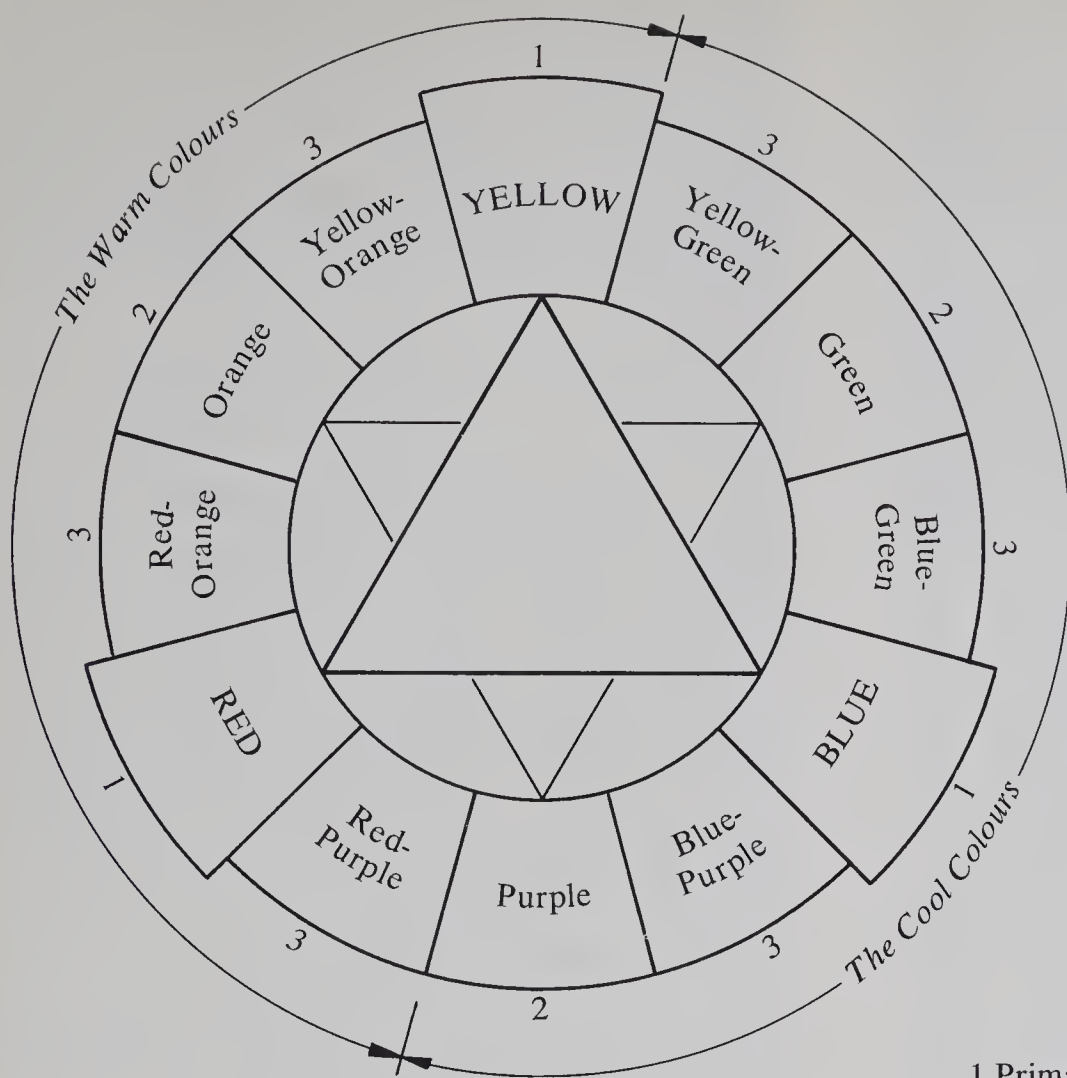
The *tertiary* or third colours are added in the colour wheel in the areas between the points of the star. These colours are made by mixing together a primary and a secondary colour. For example, red and orange are mixed to make red-orange.

Tertiary colours are the softest in intensity. Many other intermediate colours can be mixed from these three classes. For example, browns can be made by mixing orange, blue, and yellow.

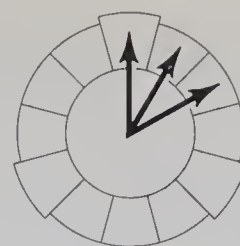
Colour Mixing

From the colour wheel more variations of colour can be created by adding white or black. Adding white produces *tints* and adding black produces *shades* of a colour.

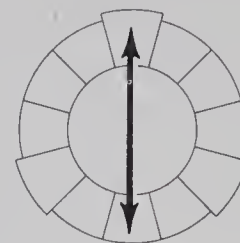
Tints are less intense and lighter in colour value because white is used. Shades are also less intense, but are darker in colour value because black is added. Mixing a little of all colours or mixing equal amounts of two colours opposite each other on the colour



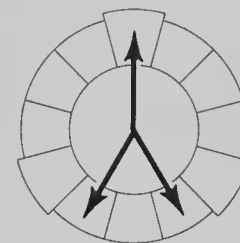
1 Primary
2 Secondary
3 Tertiary



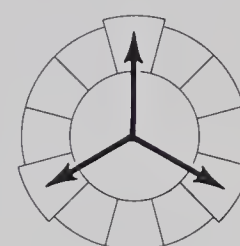
ANALOGOUS



COMPLEMENTARY



SPLIT
COMPLEMENTARY



TRIAD

Fig. 5-2 The Colour Wheel and examples of four colour schemes

wheel gives a *neutral tone* of grey or tan. This neutral tone is very useful in interiors as a background colour because all colours blend with it.

Warm and Cold Colours

One-half the colours on the colour wheel are considered to be the warm colours. These are yellow to red-purple, taking in yellow-orange, orange, red-orange, red, and red-purple. The other half contains the cold colours. These are purple, blue-purple, blue, blue-green, green, and green-yellow.

It is a general design rule that cool colours are sedate and appear to recede or to move away from the observer. Warm colours are stimulating and advance or appear to move toward the observer.

HOW TO SELECT A COLOUR SCHEME

There are several basic colour schemes

which can be successfully employed in the design of interiors of houses.

The *monochromatic* scheme is a self-tone harmony. This means that it is made up of one colour and all its shades and tints. It may also include black, white, and grey, because these are the neutrals and are not considered colours. The resulting effect can be pleasing but it is not used very often in interiors, except in small areas, because it is monotonous. At first sight this scheme is usually striking, but as the time goes on it becomes dull and boring. A great deal of skill is required to choose the size of areas to be used for a successful monochromatic scheme.

The *analogous* scheme consists of three colours adjacent on the colour wheel. It is like three close sisters and it is often found in nature. An autumn landscape is full of reds, red-oranges, and yellows; and skies

sometimes display blue-purple, blue, and blue-green bands at the horizon. This scheme is useful in interiors because it produces unity and harmony. The three colours selected should be a mixture of warm and cool colours for best results.

The *complementary* colour scheme consists of two opposite colours on the wheel. For example, orange and blue are complementary colours. This scheme can be the most effective because with colours as with people, opposites attract. As the two colours have nothing in common, mixing the two colours produces a neutral tone. This neutral tone contains equal amounts of both colours. With this neutral as background the two colours can be used in many shades or tints to produce an excellent interior scheme.

The *split complementary* scheme utilizes one colour plus the two colours on either side of its complement across the colour wheel: for example, blue and yellow-orange and red-orange. This adds interest and variety to a colour scheme and still maintains the benefits of a complementary arrangement.

The *triad* scheme consists of any three colours at equal distances around the colour wheel: for example, red, yellow, and blue. When these three or any triad scheme are mixed, they produce a neutral grey which is used as background. This background in interiors helps to produce a harmonious scheme. Triad schemes require restraint in their use because each of the colours is strong and totally unrelated to the others.

HOW TO CHOOSE COLOURS

Colour is a strong visual force and to it can be applied certain of the basic design principles. These principles are *balance*, *proportion*, *rhythm*, and *emphasis*, and they will also be discussed later as separate elements in the design of interiors and buildings.

Balance

Colour can change the apparent weight and size of an object. We all know that a stout woman dressed in black appears thinner than

one dressed in white. Dark colours restrict a form, but light colours enlarge it.

Bright colours are heavier than pastels or tints, therefore a background wall of a light colour, or a neutral, can be balanced by a very much smaller area of a more intense colour.

Good Proportions Lead to Harmony

Equal areas of colour are monotonous – more of one colour than the other creates a pleasing harmony. For example, a checkerboard is dull to look at because the squares are equal. If one colour was larger in area a more interesting effect would be produced. However, proportion dictates that it is just as bad to use too large an area of one colour and too little of the other. Proportion also involves the contrast of warm and cool colours. The atmosphere of a room may be made warm by using warm colours, but small proportional areas of cool colours are required for contrast and interest.

Rhythm

Rhythm suggests music and just as notes in music carry the tune, so spots of colour can carry the eye in interesting ways. Small and vivid areas of colour, used in patterns, can lead the viewer's eyes around the various parts of a room. Repetition of neutral areas on walls can also establish a rhythm in a room and give direction to a person entering and looking at it for the first time, rather than concentrating his attention in one place.

Emphasis

Emphasis in colour is achieved by contrast. To emphasize one wall in a room, for example, this wall should be painted in a bright colour while the others are left neutral.

SPACE AND COLOUR

Colour is useful in solving problems of space. Warm colours advance and give the illusion of decreasing space. A room that is too large may be painted with a warm colour to reduce its size. Similarly, a room

with an awkward shape – for example, one that is long and narrow – can be apparently changed by a careful use of colour. By painting the long side walls in cool colours they can be made to appear to move out; and by painting the small end wall in warm colours, it can be made to seem to advance. This will give the illusion of a square rather than a rectangular room.

SELECTING COLOURS FOR THE DESIGN

Colour is important because it is an inexpensive way of contributing to good design. A good colour scheme costs the same as an ugly one. No additional money need be spent on colour to obtain good design; only time and effort are required.

Colour is a very personal thing and preferences vary among people because it affects everyone emotionally and psychologically in a different way. Red, for example, the favourite colour of some people, can be exciting and often creates nervous tension and restlessness. Blue, the most popular favourite colour, is sedate and promotes stability and restfulness. The individual who is of a calm nature chooses blue. Blue is also the complement to average complexions and provides a flattering background for people because it makes them appear rosy and healthy. Yellow is a cheerful colour and brightens areas, but few people call it their favourite colour.

To select a colour scheme requires a starting point. Anything will do, perhaps some existing furnishing in the room, a favourite colour, or even the colour of your eyes. To maintain unity in the room, one colour should dominate the scheme and a neutral tone should be used as a background colour because it contains a little of many colours and goes well with all of them. For example, if a neutral warm grey is chosen for the living room walls with an existing blue couch as a dominant colour or starting point, accents in orange, which is the complement of blue, should be added to complete the scheme. This simple selection would be very effective.

COLOUR SELECTION AND TRICKS OF THE TRADE

When selecting colour from samples or from colour chips, always view the colours both in daylight and also in the evening under artificial light. The colour changes character under these conditions because light from a lamp has a reddish cast. The following four tricks of the trade are useful in creating successful colour schemes and effects:

1. Use light or cool colours in an area used for work or sleep; dark or warm colours in an area for entertaining. Light or cool colours are sedate; dark or warm colours are stimulating.
2. Use a cool colour in warm rooms or rooms that receive direct sunlight; warm colours in cool rooms or rooms without sunlight.
3. Use one colour full strength, one tint or shade, and one neutral tone as a background in colour schemes to produce good results.
4. Don't use too many colours in any room. Simplicity is the easiest route to beauty.

TEXTURE AS A DESIGN ELEMENT

Texture here means the surface or finish of a material. It is rough, smooth, coarse, or porous. Texture can suggest various things to people. Opulence and luxury are suggested by smooth materials like silk or velvet. Roughness often suggests strength, integrity, and honesty, as in fieldstone or coarse woven cloths.

Using contrasts of textures such as fieldstone and glass can be extremely effective in design. In such cases, however, great skill must be exercised by the designer. Rooms with all smooth textures are boring, and rooms with all rough textures are overpowering and uncomfortable. A predominance of smooth textures with smaller accented areas of rough or coarse textures are most satisfying as a textural scheme in a house.

LINE

Line is often symbolic of abstract ideas. We have come to associate tall, vertical lines with strength and soaring religious spirit as in churches. Horizontal lines symbolize stability and peace. Sharp, jagged, diagonal lines like lightning, suggest danger, tensions, and excitement. Curved lines are dynamic, suggesting motion.

Lines may be used to soften an effect, or to hold together a composition. Such lines are called *transitional* lines. A row of trees planted between two buildings forms a transitional line in the composition, and joins the two buildings together. A curved line of a round table acts to soften the hardness of the rectangular shape of the room. Drapes form lines, and hanging straight or pulled back they can change the atmosphere of a room from formal to casual.

SPACE

A sense of space is less related to the actual size of a room than to what can be seen from various positions within the room. Some walls enclose, and make space appear limited. A glass wall, on the other hand, permits the viewer to see into the next room, but it still separates the two areas physically. In both rooms there would be an increased sense of space. By the use of glass then, it is possible to apparently enclose physical spaces by, as it were, borrowing volume from surrounding rooms, yet without destroying the barriers to noise and traffic. Glass in windows and doors as well as in walls permits the visual joining of outdoor areas to indoor living areas. The views thus provided create an impression of larger spaces.

Remembering this definition of space, the house need no longer appear to be a collection of cubicles or small rooms. 'Open Planning' is a new aspect of space design. It omits the non-essential walls in plans and this allows the visual enlarging of space in a house. As an example, the *L-shaped* living/dining room which is now so popular, places two rooms together for mutual bene-

fit in their use and increases both the visual and the physical area.

FORM

Beauty of form is related to efficiency. Something that works well is usually satisfying to the viewer. A sleek racing car is the height of functional form because every part of it is designed for the purpose of speed. The swept-back body and the low profile are the elements that suggest fleetness.

Natural form, or *organic* form, develops directly through the function or the task the object must perform, whether it is a tool or a racing car. The human hand is wonderfully designed for its function of holding and grasping and it is beautiful to behold. Organic form develops around structure and contains no unnecessary decoration or frills. Every part of the hand has a function – the nails protect the tips and the knuckles permit the finger to bend. Sea shells and honeycombs are other examples of organic forms of a structural nature. For their size they are extremely strong and they are beautiful because their form expresses their strength and their use simply and directly.

Man-made objects used in design should follow the same rule of *form following function*. The most beautiful chairs are simple forms that say clearly 'I am a chair'. Their form expresses the function and the structure as directly as possible.

PRINCIPLES OF DESIGN

The principles of design are concerned with the utilization and organization of the plastic elements that we have mentioned earlier in the chapter. These principles can create beauty in the house.

Harmony

The members of an orchestra tune their instruments before a concert. Each plays a few bars and does not care if his music is not related to what other members play. The combined noise is shattering and discordant, and certainly not music. When they begin the concert, they all play together

producing a composite sound that is beautiful – this is harmony. It is the same with design – line, colour, material, and shape must blend to produce harmony. For example, if an interior based on traditional English style of furniture has a Chinese modern chest placed in the room, this is out of harmony with the general theme. Harmony creates a certain mood and each detail should be blended with this theme and not destroy the unity of the atmosphere.

Proportion

Proportion is the relationship of elements in design to each other and to the whole. Something is ‘out of proportion’ if it is too large for the rest of its parts. Most people have a fair sense of proportion. A short girl instinctively avoids large hats that hide her

face or are too large and therefore out of proportion to her body.

The ancient Greeks applied logic and mathematics to beauty and developed a formula for proportioning all things in art. It is called the *Golden Mean* and the basic proportion is stated in the ratio of two to three (2:3). The first number of the next proportion is the last number of the previous proportion (3); the second number is the sum of the two numbers ($2 + 3 = 5$) of the previous proportion. This gives a ratio of 3:5, and succeeding ratios are 5:8, 8:13, and so on.

The rectangles and the lamps in Fig. 5-3 show Golden Mean proportions and also unrelated proportions. The latter are not related to the mathematical progression of the Golden Mean in that there is no speci-

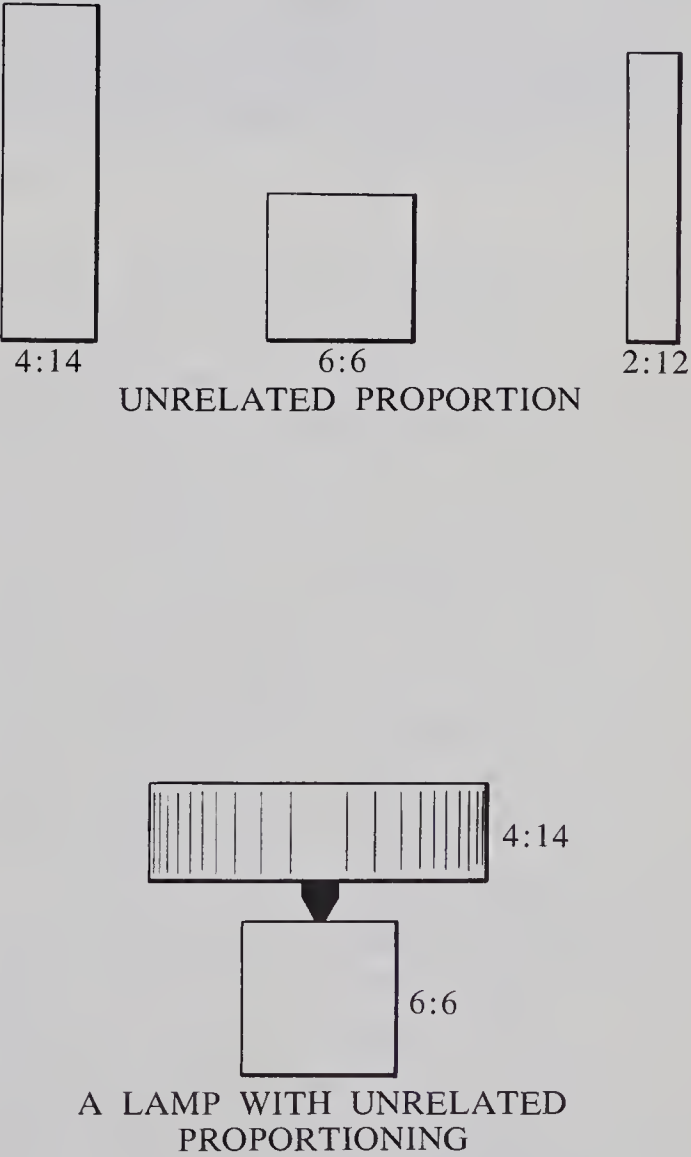
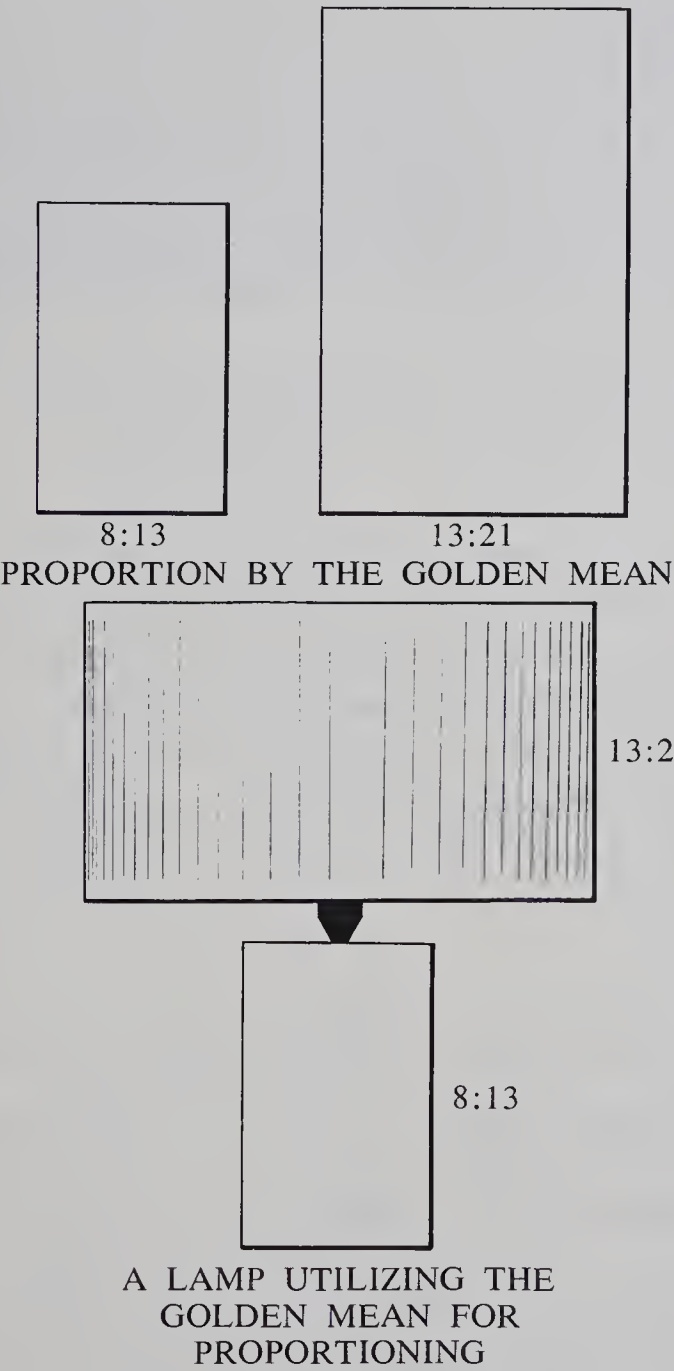


Fig. 5-3 Proportion – which lamp has the more pleasant shape?

fic link between the width and the height of the objects. This results in objects that are either too thin or too fat.

However, most proportioning is measured by the eye. For example, a very small room filled with oversized furniture would be unpleasant to the eye of the viewer, even if the objects themselves followed the mathematical ratios.

Scale

Scale is proportion where Man is the measure or where different sized objects are seen in relation to humans. It is a matter of comparison. For example, the door of a house is sometimes enlarged by the addition of decoration and side lights or windows and shutters. This puts it out of scale with the rest of the house because it appears too large and a man in the doorway looks insignificant, small, and unrelated to the house. In good design, proper scale must be maintained in all details.

Balance

Balance in design suggests stability and static (stationary) rather than dynamic (moving) forms.

Balance is occasionally obtained through *symmetry*. The human body is balanced because it is symmetrical. It has two arms, two legs, and facial features balanced about an axis which runs through the line of the nose. Man looks for symmetry in design because he is himself symmetrical. A door in the centre of the front wall of a house with two windows of the same size, both at an equal distance each side of the door, together provide symmetry and balance. The picture does not jar the senses and is comfortable and satisfying to the viewer.

Asymmetrical design may still be balanced, if unequal elements are used. As an example, in the above house, a smaller window farther away from the door can be balanced by a larger window closer to the door on the other side.

Balance is like a see-saw. A large girl on the short end of the see-saw can be bal-

anced by a smaller girl on the long length. Two girls of equal weight are balanced on an equal see-saw.

Balance is provided by the size and shape of the furniture and other objects in a room. For example, consider two identical vases placed at each end of a large sideboard. This is symmetry and balance.

Symmetry creates formality, tidiness, and order. Two chairs symmetrical about a couch make a formal arrangement. Asymmetrical balance gives a casual feeling and in a recreation room a larger chair next to a couch balanced by a smaller object farther away is interesting and promotes a more leisurely and informal atmosphere. It is interesting to compare the different rooms in a school from this point of view.

Rhythm

Rhythm is as important in design as it is in music. It can be accomplished by the repetition of similar sized elements. For example, a series of windows of equal size and at equal intervals in a wall sets up a rhythm in the composition. This makes the eye move smoothly through the room. Similarly, if a shape in the roof-line is repeated several times it can give a rhythmic effect.

Rhythm produces unity because the eye takes in the entire design by moving over it. The movement must be smooth and can be accomplished by using repetition of objects, the graduation of colours, or by having one continuous line to link composition. Continuous line is often created by mouldings, borders, or lines in fabrics or rugs.

Emphasis or Focus

Why is it that we fail to notice many things and yet sometimes we stop suddenly and really *see* something? It is because we are attracted by a focal point or a point of strong interest created by the object. This focal point is the crux of good design and the designer should always try to make the eye move to and rest on this feature or focus of his composition. It may be a front



Fig. 5-4 A focal point in a room is of prime importance. In this room the picture creates the focal area

door of a house, or a picture on the wall of a living room. On entering a room, the eye can be confronted by elements all competing for attention. The eye, after taking in the whole room, must be led back to rest at a focal point or the room is tiring and uninteresting.

The emphasis or focus can be a piece of furniture or a window with a view, but every area should have a focal point. This is the element that identifies the atmosphere or mood created in a room. It may be warmth or excitement or it may be restful, and if it is a painting, the subject matter or colour may set the mood.

Emphasis is accomplished by arrangements, contrast, and repetition. In arrangement, furniture or objects can be placed to move the eye to the focal point. In con-

trast, the room may be painted a neutral tone and the focal point or emphasis done in a strong primary colour. This draws the eye immediately to the focus. Emphasis by repetition involves repeating in the room a line, shape, motif, or texture which occurs in the focus. These must be subtle but if properly done, the effect is worthwhile.

STRUCTURAL AND DECORATIVE DESIGN

An object must comply with three conditions in order to be well designed. It must fulfill its purpose, be well made, and be attractive.

In this fulfilling of purpose, what are the qualities that make a good chair? Is it comfortable to sit in, or is it too low? Can one relax in it, or does one perch precariously on the edge? These questions and more

come to mind when this test is applied to the object.

Is it well made? Are the legs poorly constructed? Is the frame nailed or properly dowelled and glued? Does the material suit the construction? Is it hardwood which is strong and finishes well, or is it soft wood which cannot hold a finish, and is weak? Do the cushions become lumpy or retain their shape? These questions refer to construction and materials and their effect on the overall design.

Is it attractive? This is the intangible question and brings the taste of the observer into play. Does the chair invite you to sit down? Does it fulfill its purpose simply and without embellishment? Does it appeal to the observer? If the answers to these questions are all 'yes', then it is an attractive chair.

DECORATION IN DESIGN

Decoration should be structural, or a part of the object, and not applied or stuck on. The decorative quality of an object can partly derive from the material selected to make it. A carved wooden bowl has natural decoration in the colour and the grain of the wood gracefully flowing through the shape.

Occasionally, decoration results from a particular process in the manufacture. The patterns left by tools, such as hammer marks on hand-made metal bowls, or wheel marks on hand-made clay pottery, are true structural decoration. The mediaeval workmen used to press their tools into the wet mortar or plaster of buildings. These outlines or impressions were meant to be signatures of the workmen, but in fact they were fine decoration.

Well-designed decoration is never pictorial or just to look at. Decoration is used to enrich the surface of an article, but it must not interfere with the usefulness of the object. For example, a woman's handkerchief is a useful item. If roses are embroidered all over it it becomes decorative, but cannot be used for its true purpose because it is too rough.

When decoration is applied, it should be done to emphasize and strengthen the shape, and should never be permitted to destroy the object's form. As an example, landscape scenes painted on dishes are most inappropriate. The form of the dish is flat and two-dimensional, and the decoration should emphasize this. A three-dimensional scene or picture pierces the flat surface of the dish and destroys its basic form. For usefulness, the landscape scene is at cross-purposes with the dish, because the dish is made to contain food. Anything placed in the dish will cover up at least the centre portion and most of the picture. The landscape scene is more appropriate for a picture on the wall, and a better decoration for the dish would be a strong two-dimensional repetition of a simple pattern on the border. This would enhance the form of the dish and not be hidden when the dish is used.

In different periods and cultures, large amounts of unrelated ornamentation were applied to a wide variety of things. Those which are still considered outstanding today display decoration which served only to strengthen and enhance the form of the object. All the others with useless decoration are forgotten or lie collecting dust in the back rooms of museums.



Review Questions

1. What are the plastic elements in design?
2. Define beauty in your own words.
3. Colour is an element of design. Explain how white light is the source of all colour.
4. What are the primary colours? What are the secondary colours and how are they made?
5. How can colour be used to correct room shapes?
6. Which colours are called warm and which are cool?
7. Explain balance in design.
8. Decoration should not be applied in a way that destroys the object's usefulness. Explain this statement.
9. What is the test of a well-designed object.

Activities

1. Prepare a colour wheel using wax crayons. Do primary colours first, then the others.
2. On the colour wheel above indicate using lines a complementary, split complementary, analogous, and triad colour scheme.
3. Cut out of magazines coloured pictures of room interiors. Identify the type of colour scheme used in each case.
4. Using a picture of an interior from a magazine, prepare an analysis of the design principles that apply. For example, look for harmony, proportion, balance, and emphasis.
5. Prepare a colour scheme for your classroom. Select colours using the rules given in this chapter. Use as the starting point any desks and furniture that are fixed to the floor and immovable.

FOUR WALLS, A CEILING, AND A FLOOR



THE ROOM

Imagine a room as a space with bare walls, ceiling, and floor. No furniture graces the area and it is completely empty. Close your eyes and picture this in your mind. Now add the richest, warmest wood panelling to one wall. The brownish reds and the texture of graining darkens and warms the room. Quickly now, paint the adjacent walls light beige to emphasize the panelling and add a bright burnt-orange carpet to the floor. Your mind fills with the colour and the texture. The bare, cold room becomes warm, stimulating, and inviting. It begs for furniture, for activity, and for people.

We have learned why we design, and the basic principles that we should remember. Now all we have done is to apply these rules in our minds to the treatment of the above room. In what other ways can we transform the bare walls, ceilings, and floors of the empty boxes in the house so that they become real rooms, each with its own function and part to play as a background to the life of the house?

FOR HARMONIOUS EFFECTS

To answer this question we must first realize that each room space has its own particular job. A living room is for living and entertaining in, and for other social activities. A kitchen is for cooking and a variety of other work. The walls of these two spaces will be different because the activities they contain are different. They are the background to these rooms and how this background is treated can heighten the character of the room or emphasize the functions which take place in it.

We can achieve either a formal or a casual and relaxed atmosphere in a living room through the wall and floor treatment. In kitchens we create worklike character with durable surfaces which are easily cleaned.

Although the walls form the largest element of the background, we must not disregard the floors and ceilings, each of which has an important job to do in the design of the *mood* of the room. The mood is the atmosphere created by the background.

Now we recognize how we must apply design to create background, let us examine some concrete examples.

FOUR WALLS

The walls in a room should harmonize with the furniture. They should emphasize the colour, line, and texture of the various items. This is done by contrast or similarity. For example, a smooth velvet chair is emphasized if the wall treatment is a contrasting rough texture. In the same way, an orange coloured chair is emphasized by a blue wall. On the other hand, texture from an article of furniture might be repeated on the wall.

Walls are reflectors of light. They bounce it from a window around the room, and create various effects. By carefully choosing the materials or finish of the wall, we can increase or decrease reflected light and subdue or enlarge visibility in a room. As an example, a room panelled with wood is very dark because the light available is not reflected off the walls. Corners of a fully panelled room are dim and cozy and details of objects are not easily seen at a distance.



Fig. 6-1 The design of the walls, floor and ceiling of a house can create a mood. Here the fireplace is part of the ceiling and creates a focal point in the room

The opposite to this as an extreme example is a room with mirrors on all walls. Small amounts of light are magnified and reflected over and over again.

Reflected light can be used to enlarge spaces or volumes and reduced reflection can make spaces appear smaller. A dark wood panelling in a small room would make the room seem very tiny.

Light or cool colours on a wall increase reflection and enlarge spaces. Neutral colours also increase reflection, but warm or dark colours decrease the amount of light reflected and make spaces appear even smaller.

In the eighteenth century, the design of wall treatments was elaborate and overly

decorated. Most walls were panelled in fussy detail and dominated the room. In changing times the workmanship and material became more costly and wall treatments lost their importance. Today simple plaster is the most common wall surface in houses. It serves only as a backdrop for the room, and the matching of the furniture with this backdrop requires a sensitive design approach.

Line As an Element of Space

Traditionally walls were divided by lines into three unequal areas, the object being to create interest. Later this division became the simple addition of baseboards at the floor and a moulding just below the ceiling.



Fig. 6-2 An interior in mid-eighteenth century Georgian style. Note the wide plank floors and the plaster walls divided by mouldings; the ceiling moulding is ornamented with low relief decoration. The chairs are typical mid-eighteenth century types with claw and ball feet and back panels of carved interlacing

Line used in wall design can appear to alter the space or volume of a room. We know that vertical lines carry the eye upwards and horizontal lines hold the eye on the line or, if the line is short, lead the eye horizontally. Long lines or continuous lines which are horizontal hold the eye in a firm grasp.

This character of line is often cleverly applied to design. For example, the walls in a room may be too high. By placing a horizontal line on the wall about 7 feet above the floor, we can keep the eye of the viewer down at this lower level, and not let it go higher to the ceiling. The eye constantly seeks something like this line on which to focus. This trick makes the ceiling appear lower. Conversely, a low room can be made to appear higher by using vertical lines. These lines lead the eye up and give an illusion of height.

Colour and Texture

We have discussed how colour can be used

to change room space. The simple rules to remember are cool, light colours enlarge space; warm, dark colours decrease space.

Texture can be used similarly in that smooth textures enlarge space; coarse textures decrease space.

Selection of Materials

In our interiors we rely on materials which we apply to walls to give us the design elements of line, colour, pattern, and texture.

We select the materials for walls on the basis of cost, durability, and ease of cleaning. Natural materials such as wood have fine design features in colour, texture, and pattern, but they are expensive and require much maintenance. They are durable to the extent that they often last several lifetimes.

Man-made materials are available and display colour, pattern, texture, durability, and ease of maintenance. Maintenance is a very important consideration to the housewife for whom the test is whether the material can be washed or cleaned easily.

In kitchens or bathrooms a durable material is required to stand up to daily cleanings. In living rooms, perhaps the first consideration is design, because mood or atmosphere is more important than maintenance. The choice for the prospective decorator usually lies between paint, a wallpaper, or wood.

The common plaster wall provides the base for many other finishes in the house. Plaster is a mixture of water and gypsum which is applied as a wet mix to a wall. After drying, the plaster is smooth, hard, durable, and washable. The white colour can be changed by painting with colours or by using colours and designs of wallpaper to harmonize with the functions and furnishings of the room.

Paint

Paint is one way that we can create or change a background. It is a chemical containing a *colour pigment* and a *base* which dries to form a skin or film on the wall. Paint is usually applied by brush, roller, or

spray apparatus. The bases vary and they give the paint its unique characteristics.

Oil paints or enamels use linseed oil or other drying oils as a base. This paint has a *flat*, *semi-gloss*, or *glossy finish*. These terms refer to the amount of light the film reflects. A flat paint has a rough film and reflects little light. A glossy paint has a smooth shiny film and a high reflective power.

For maintenance, flat paint is rough and less washable than the smoother glossy paint. However, glossy paint reflects distorted images much like a bad mirror and shows up unevenness in the wall surface, which, on some wall surfaces is objectionable. Semi-gloss paint is less reflective, yet it is washable. It is the happy compromise between flat and glossy paint and is often used on walls which must be washed frequently. Glossy paint is used on woodwork, doors, and wood walltrim. Flat paint is used mostly on walls and ceilings.

Oil based paint is thinned with solvents like *turpentine*, and this solvent is used to clean the brushes and rollers as well. Wet oil paint has a strong odor which is objectionable to some people, and it takes twenty-four hours to dry completely.

A much older form of paint is a water based type. This consists of a pigment in water with a glue-like substance. It has limited application because it cannot be washed. Water marks it and removes it from the walls.

Water-paint colours are soft pastel, powdery, and very flat. Water is used to thin this paint and to clean the brushes. The uses for water paint are limited to areas not requiring washing such as ceilings, which would be repainted infrequently.

New paints have been introduced to the market in recent years. These include latex rubber bases and alkyd and acrylic base paints. House owners are delighted with these newer types because they dry quickly, are easy to use even for inexperienced painters, are odourless, and the latex paints can be thinned with only water.

In general, paints are inexpensive wall treatments which give positive colour and good design to a room.

Wallpaper Returns to Fashion

Of the many materials used for wall surfaces, wallpaper offers the widest variety. Years ago, a room was considered bare unless the walls were papered, but better quality finishes soon replaced wallpaper as a wall treatment. In recent years people again became interested in pattern and texture for wall design and wallpaper regained its popularity.

Wallpapers display colour, line, texture, and pattern, and are available in several categories. The most economical type is printed with ink on untreated paper. The ink, however, has a tendency to fade and the paper cannot be washed.

A better grade of wallpaper is made of wax or plastic coated paper and it is printed with fade-proof inks. This paper is completely washable and will not discolour or fade in sunlight.

Several new types of wall coverings are made of *vinyl fabric*. Vinyl fabrics are made of plastic fibres which are very durable and washable but their cost is considerably more than ordinary wallpaper. These vinyl fabrics have the advantage of being almost indestructible in normal wear. They have pleasant textures and when applied to a wall, cover blemishes in the surface.

Wallpaper is priced by the roll and comes packaged in two or three roll bundles. The price ranges from fifty cents a roll for poor quality to twenty dollars a roll for the finest types. The rolls are 18" to 30" wide and the length of paper in a roll is usually five yards.

Scenic mural wallpaper is useful in creating special effects in a room. Some care must be exercised in their selection or the design and function of the room is destroyed, because a mural can become tiresome and boring. These murals vary from outdoor photographic landscapes to abstract art designs.

Special papers are also available and these include embossed, engraved, textured, flocked, and foils. Embossed paper has a heavy, rough surface which is made by pressing the paper between carved rollers in a machine. Engraved paper has raised, applied designs and it is very expensive because of the time and care required to make it. New textured papers are *grass-cloths* made of reeds, grass, split bamboo, sisal, silk, and rope. These fibres are sewn or glued to a coloured rice paper and produce a spectacular effect. Flocking is a fuzzy coloured fibre arranged in different designs and applied with glue to a paper. The resulting flocked paper is vibrantly patterned with almost a three-dimensional appearance and a rich colourful effect. Foils are the most expensive wallpapers available. They are highly decorative and look like antique frosted mirrors. Foil paper of gold, blue, green, or red is used as a backing and several colours are overprinted. The final result is a vivid, frosted colour with a rich effect.

Wood Panelling

Man's instinct for his surroundings often leads him back to the atmosphere of the cave. This primitive desire turns to a snug, warm, dark shelter which gives a feeling of security. The wall covering which comes closest to providing this sensation is wood panelling. Its mellow character and warmth are not matched by any other material.

The character of wood is derived from its colour and graining. The colour depends on the species of trees, but the graining pattern is created by the cutting process in manufacturing the panels.

Imagine that you are looking at the end of a log. You can see the dark rings and light rings of the wood. These are annual or yearly growth rings. The dark rings represent the slow summer growth of the tree, and the light rings are the faster spring growth. When the log is cut into boards these rings and dark lines become the grain of the wood.

For boards, the log is *flat cut* or *quarter*

cut. Flat cut produces grain lines parallel and far apart in the wood. Quarter cut also gives parallel lines as grain but they are closer together because the saw cuts the dark rings at right angles. The graining that results is called either *flat cut grain* or *quarter cut grain*.

Veneer is a thin layer of wood which is glued to boards or to a 'sandwich' of other veneers called *plywood*. Veneer is rotary cut or quarter cut from the log. Rotary cut veneer is peeled off by a knife as the log is spun around. This grain is vivid, wavy, and highly figured. Quarter cut veneer graining is similar in surface appearance to quarter cut boards.

Wood panelling is still a common wall treatment. Formerly, solid wood boards were used and decorative mouldings were applied to cover up the joints. Today, larger panels of plywood can be used, and sometimes moulding strips are added for effect.

Woods available for use as panelling are oak, elm, birch, cherry, walnut, teak, mahogany, and knotty pine. Oak, elm, and birch are light yellow to brown coloured with slight graining pattern. Walnut, mahogany, cherry, and teak are yellowish brown to reddish brown with dark and pleasant graining. Knotty pine is yellow wood with brown knots which are root growths of branches of the tree.

Wall panelling can be nailed or glued to the walls. A contemporary treatment is a full, solid wall of panels, with the graining matched. More traditional treatments require wood mouldings over joints and dividing the panels into smaller units.

Some special wall treatments are also available at higher cost. Cork, leather, ceramics, and polystyrene and other plastics are used to make tiles to create exceptional effects in special rooms.

FLOOR FINISHES FOR BEAUTY

Whenever one enters a room, the first large area that is seen is the floor. It is an important part of any room, and the material, colour, and texture must be chosen care-

fully because of the immediate impact. Most furniture is seen in its relation to the floor and its covering, since it acts as a unifying influence in the room.

A wealth of floor finishes are available to the modern house owner. The basic types are wood, resilient and non-resilient coverings, and carpet.

Wood Floors

Soft wood floors of pine were used in traditional houses in this country. Today we use hardwood flooring of oak, maple, or birch. These may be laid down as strips varying from 1½ to 3¼-inch widths, in squares called *parquet*, or in *planks* or boards up to 6 inches wide. The usual finish for wood flooring is to varnish it and then use a wax polish over that.

Wood floors are warm and comfortable but difficult and time-consuming to keep clean and polished. Most houses have wood floors as a basis.

Resilient Flooring

Resilient floors are made up of synthetic materials such as linoleum, vinyl asbestos tile, vinyl tile, rubber tile. They are soft to walk on but very durable and are easily cleaned and maintained. They also have good colour, pattern, and texture. Let us examine the various types and their special characteristics.

Linoleum is an inexpensive covering. It is made of linseed oil, ground cork, and resin which is applied to a felt or burlap backing.

Linoleum floors are put down in sheets or in tiles. *Plain linoleum* is a solid colour and *Battleship* is a heavier gauge of plain linoleum which was originally used on warships. *Jaspé* and *Marbelized* linoleum are two mixed colours in patterns applied to a backing. *Inlaid* linoleum is made up of sections of different colours or patterns placed side by side. A tile effect or geometric design can be obtained with inlaid linoleum.

Vinyl asbestos tile flooring is made up of asbestos fibres and a plastic or vinyl binding

agent. This material comes only as tiles which are 9" × 9" or 12" × 12". Numerous patterns and colours are available in many different effects. There are solid colours, spatter patterns, marbelized, and random designs. Embossed tile is also available in brick and stone textures and one type of tile is textured to resemble cut stone or slate. Vinyl asbestos flooring is very popular in kitchens, bathrooms, and recreation rooms. It is durable and easily cleaned.

Vinyl is pure plastic. Vinyl flooring is made up of plastic and pigments or coloured plastic chips. This flooring is available as tiles or as sheet goods. It is extremely resilient and durable. Because it is pure plastic, it has a high gloss and requires very little maintenance. Embossed vinyl also is available in several patterns of pebble effects, brick, stone, and other more intricate designs.

Rubber tile flooring is made up of rubber and colour pigments. It is available in tiles 9" × 9" and is very resilient and durable. It has a high lustre because it is polished in the manufacturing process. This makes cleaning very easy and an occasional damp mopping is often enough to restore the high shine.

Seamless flooring is a specialty floor used wherever tile would be laid. It is a floor from a can. It is used on new and old installations alike, as it can be applied successfully over old tile floors or on new plywood or concrete. A base coat of epoxy is applied first with roller or brush, and this acts as a primer sealer and colour coat. Directly into this coat latex paint chips are cast to provide colour, pattern and texture. When the first coat is set, three coats of glaze – generally polyurethane – is applied to provide a high gloss finish, which resists wear and never needs waxing.

It has good wearing properties, and can be supplied in endless colour combinations to match or contrast with any decor. Because it is applied like a paint it is seamless, and therefore, there is no place for dirt to collect.

Non-Resilient Flooring

This category of flooring consists of the hard surfaced ceramic tile, quarry tile, and terrazzo.

Ceramic tile is extremely durable as a flooring. It consists of small clay tiles which are fired and glazed in colours. These tiles are placed on floors or walls in a cement bedding and the resulting surface is long lasting and easily cleaned. However, a ceramic tile floor is cold in appearance and hard to walk on.

Quarry tile is a larger tile than ceramic tile and is not glazed. It comes in the clay colours of browns and reds and is used in kitchens or entrance halls. This flooring is excellent for durability and maintenance, but it is expensive compared to other available floor coverings.

Terrazzo is a concrete flooring containing coloured cement and marble chips of various sizes and shapes. This is laid down wet and when hardened the surface is ground smooth and polished. The grinding reveals the marble chips in a pattern characteristic of the terrazzo floor. This flooring is very durable and requires only damp mopping as maintenance. Terrazzo is not often used in houses because it is too heavy for ordinary house construction and takes a long time to grind and polish. It is also expensive and tends to crack when used with the wood construction normally employed in houses.

Special Floorings

Cork flooring is a special resilient type made from the natural cork of Spain or Portugal. It comes in sheet or tile sizes and is glued to a wood floor as a covering, then sealed, waxed, and polished. It is very expensive, but it is one of the most beautiful floor finishes available.

Carpet as a Floor Covering

After the kind of floor has been selected, it is customary to add a covering material over some or all of the floor of a room. This applies particularly in the living and sleep-

ing areas. Most people consider one of the many kinds of carpet as the most suitable and elegant covering, because walking on a deep, plush carpet gives a feeling of warmth and comfort to the extent that the floor seems to come alive.

Carpet has texture, colour, and pattern, and can be useful in helping to create the atmosphere or mood of a room. For example, carpet wall-to-wall makes a room appear larger and warmer. A textured or patterned carpet can create a formal or informal mood depending on whether the carpet is geometric or random in design.

Carpet – A Rug or Broadloom

The terms 'carpet', 'rug', and 'broadloom' are often interchanged incorrectly. *Carpet* is the general term used by the industry that manufactures floor covering by the weaving process.

A *rug* ranges in size from a small piece of carpet which can be placed in any part of a room but does not fill the entire floor to a large piece which will cover all of the floor except for a narrow space at the walls. These rugs often have fringes on the ends, and are not fastened to the floor.

The first manufactured carpets were woven on a special machine called a *loom*, and the material was twenty-seven inches wide. A number of these widths, cut to the desired length were sewn together lengthwise to make a large rug. It was quite common for many years to make a rug in this way that was large enough to cover the entire floor, and it was fastened to the floor by tacks through the edges.

The development of the loom kept pace with that of other machinery, and today looms are made as wide as fifteen feet. The width of the woven carpet material can be nine, twelve, or fifteen feet.

This means that it is no longer necessary to sew strips together to make a wide rug, since it can be woven in one piece on these wide (or broad) looms. When this material is used for wall-to-wall application, it is referred to as *broadloom*.

Weaving and the making of rugs is an ancient art. Both of these processes are mentioned in the Bible, and archeologists have discovered rugs 3,000 years old in Egyptian tombs.

These old rugs were hand woven and each fibre of fabric was tied in a knot at the back. The more modern oriental rug is of this type and as many as 100 knots are used for each square inch of carpet. Because they are made by hand for the most part, oriental rugs are very expensive. It is interesting to note that while the hand-made oriental rugs can still be obtained, reproductions, or similar patterns, can be woven on these wide-loom machines.

The Characteristics of a Good Carpet

How to choose a carpet, and what qualities to look for, are questions worth further study. Durability and resistance to wear are the main things that make a good carpet. These characteristics are determined by the density and compactness of the *pile*. The pile is the material or fibre tufts which are woven to form the carpet and it is like yarn used in knitting. It may be of several materials: natural fibres like wool, cotton, hair, and sisal; and synthetic fibres such as nylon, Acrilan, viscose, triacetate, and rayon.

Let us examine the different materials mentioned for the following characteristics of a good carpet – primarily durability and resistance to wear, but also for colour, soil resistance, and appearance.

The Natural Materials

Wool is considered the best material by most people. It has good appearance and colour, and is very durable. Wool is a natural fibre and has excellent soil resistance.

Cotton is very inexpensive but is not durable. It has a good range of colours, but soils easily and is difficult to clean.

Hair, which is usually goat's hair, has excellent durability. Its colours are limited and the appearance is not plush because the rows of fibres are very short and tightly woven into a pile, but it has good resistance to soil

and is often used on airplanes, or in restaurants, because of its durability.

Sisal is rope-like natural fibre twisted into yarn. Sisal floor coverings are dyed in a very bright range of colours and are very durable. Its appearance is fair and it resists soil, besides being an extremely economical flooring.

The Synthetic Fibres

Synthetic fibres were first used in carpets to overcome the high cost of wool. Most of them imitate wool's appearance and quality so closely that only an expert can tell them apart.

Nylon most closely resembles wool. It has good appearance, colour, and soil resistance, and is very hard wearing and economical. People suffering from allergies to wool use nylon carpet as a substitute.

'Acrilan' resembles wool, but has only moderate durability and soil resistance. Its colour and appearance are good.

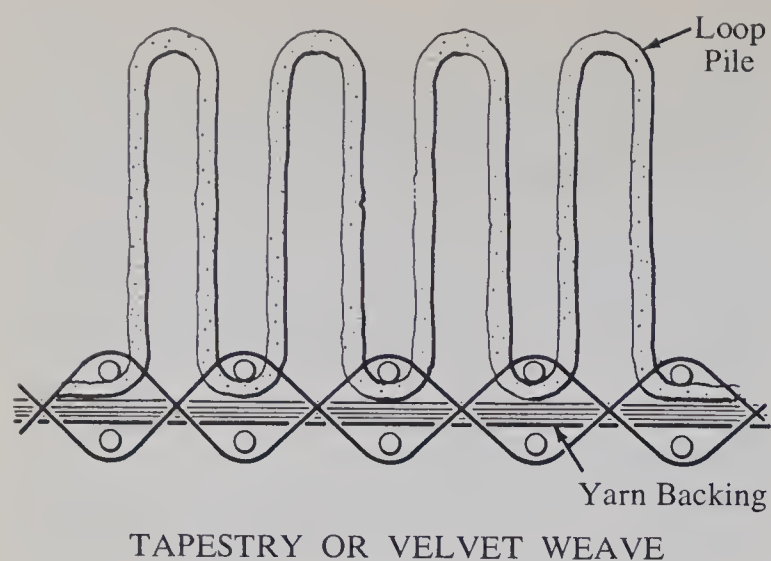
Viscose, rayon, and triacetate are the least expensive types of carpet. These are only fair in durability, appearance, and colour and have poor soil resistance.

The Weaves of Carpets

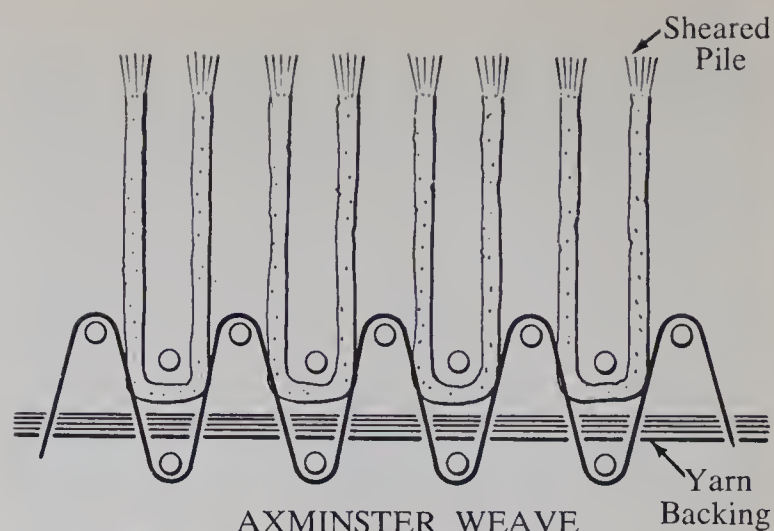
Another important characteristic of carpets is the weave. This determines the pattern, colour, and texture as well as the depth of pile of the carpet. For this reason, the weave is a consideration to bear in mind when selecting a good carpet.

Tapestry or Velvet Weave produces solid colours or blends of two colours called *tweeds*. This weave employs a loop pile or a cut pile. A loop pile uses a continuous fibre looped back into the carpet. A cut pile is the fibre of material cut so that the sheer end projects from the backing.

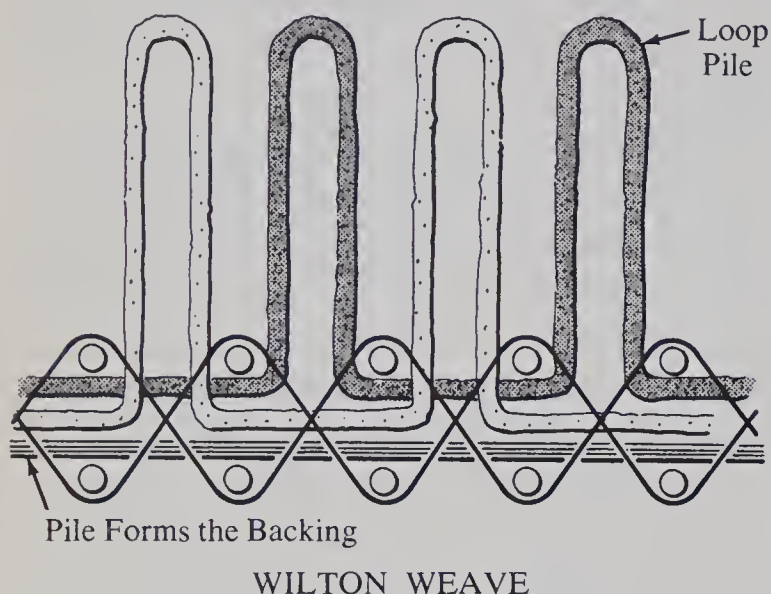
Wilton weaves produce elaborate patterns and up to five colours may be used in one carpet. Embossed or sculptural effects are also possible in this weave. Much fibre or material is used in this process to build up the back of the rug and the characteristic of a Wilton weave is a deep, plush pile.



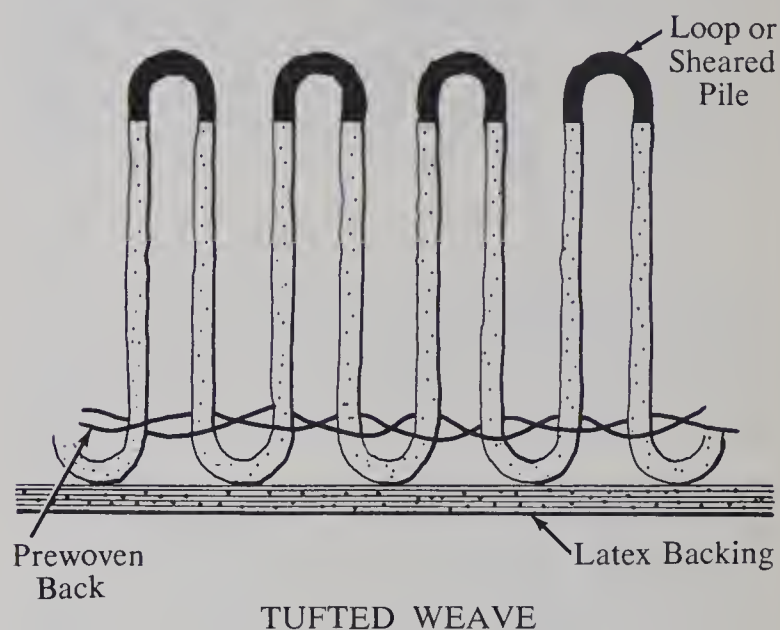
TAPESTRY OR VELVET WEAVE



AXMINSTER WEAVE



WILTON WEAVE



TUFTED WEAVE

Fig. 6-3 The four basic carpet weaves

Axminster weave produces unlimited colour and patterns. With this weave floral or geometric and intricate designs are possible because single tufts of material are used. These tufts are woven to form the carpet and this process most closely resembles the old hand-made methods.

Tufted weaves are the most common in use today. About sixty percent of all carpet is made in this weave. A large machine, similar to a sewing machine, inserts tufts into a prewoven backing material. Loop piles are used for a continuous and fast process and a cut pile can be produced by later cutting the pile of the completed carpet. A latex rubber solution is put on the backing to hold the tufts in place. This system mass produces carpet of all colours, patterns, textures, and materials economically, and is responsible for the increased use of carpet in today's houses.

Underpads are foam rubber or felt hair padding layers which are placed under carpet on floors. These increase the feeling of depth and the wearability from fifty to one hundred percent. Waffle designs or corrugated types are also available in a variety of thicknesses to give a richer, deeper sensation. It is a good investment to spend the extra money for a better quality underpad when purchasing a carpet.

How to Select a Good Carpet

After considering material, weave, and design, it is still possible to choose the wrong carpet for a room. Here are several points to remember when selecting a carpet:

1. Large patterns or elaborate design in a carpet become tiresome long before plain, solid-coloured carpets.
2. Drapes, furniture, and paintings in a room harmonize more easily with a

solid-coloured carpet than with a patterned one.

3. Texture of a carpet should be pleasing and not too violent. It should harmonize with other objects and furnishings in the room.
4. One large carpet makes a room look bigger; several small scattered rugs make a room look smaller.
5. Wall-to-wall broadloom cannot be turned so that areas of wear are changed around; a rug not fastened down can be moved about.
6. Small patterns on rugs appear as texture.
7. Colours appear different in daylight and in artificial light.
8. Large areas of carpet look lighter in colour than small ones. Always select a carpet from a very large sample, not from a postage stamp size.
9. Small loose rugs in traffic areas near stairs or in corridors are hazardous.

DRAPERY FOR WINDOWS

Fabric making was an early discovery of primitive man. Necessity is the mother of invention, and the need for clothing as protection against cold gave man the incentive to weave fibres into cloth. At first the hair of sheep and goats was woven into wool. Later field grown fibres such as flax and cotton were made into cloth.

In the East the cocoon of the silk worm, which is a long continuous fibre wrapped around the larva, is used to produce silk, the finest cloth available. The silk worm existed originally in China and a popular fable explains how it was brought to Japan. A princess is supposed to have smuggled the closely guarded worms out of China in her elaborate hairdo and brought them back to her home in Japan.

Many synthetic materials are used today, as well as the animal and vegetable fibres, for making cloth. These are rayon, acetate, the tri-acetates, the cellulosic group, nylon,

the polyesters, the acrylics, and fibreglass.

Curtains or draperies can be made by using different materials and weaves, and by dying or printing the material for pattern effects. This ornamentation of textiles through the use of colour or pattern originated in early times. Religious symbols such as spiritual charms were first fashioned with coloured fabrics and later colour became a symbol of status. A bishop wore red and royalty wore purple or blue to signify their positions.

Curtains or drapes are used in today's interiors for many reasons, and are very important factors to be considered in planning and background. They can control the amount of light, modify or enhance a view, and if well chosen can in themselves be attractive decoration.

Curtains is a term usually to describe transparent material covering windows to screen light and the view into the room. *Drapes* normally were curtains of opaque material hung at the side of the windows to soften the line between the light of the window and the dark of the wall, and to keep out drafts. This traditional window treatment of curtain and drapes combined is still used. However, a more economical solution is the use of drapes alone, which can be drawn across the window. If the material is semi-transparent and allows some light into the room it is very effective both as a curtain and as a drape.

Drapes and curtains are decorative. The window is a focal point in the room and drapes add colour and warmth to emphasize the window. Drapes also deaden sound in a room and they add character to the wall. The folds and pleats create soft lines pleasing to the eye, and by drawing the drapes a window changes into a wall of colour and texture.

Characteristics of Textiles

When shopping for drapes, one is confronted by dozens of different types of materials. What are the characteristics of textiles used for drapery?

1. Weaves – rough weaves, closed or open types
2. Patterns – bold or delicate; integral in the weave or applied as prints
3. Weights – opaque, translucent, or transparent
4. Maintenance – easily cleaned or difficult
5. Appearance – dainty, formal, bold, or coarse; it must hang or drape properly
6. Durability – it must not sag, fade in sunlight, or shrink in washing

All of these points must be considered before choosing a fabric.

Selection of Drapery

Drapes are background in a room. Large room areas should be given a quiet atmosphere, while smaller areas may be bolder. Occasionally opaque drapes can be selected to create a decorative theme in a room by covering one wall in a pattern or colour.

Translucent drapes can function as a screen between outdoor and indoor areas. They become a lacy transition between the bright outside and the darker room.

Drapes enhance a room if care is taken in choosing patterns. In a small room a small pattern is correct because rather than each element of the design standing out, an effect of texture is given. Large patterns are seen as individual forms and should be used in larger areas only. Often the texture of the weave provides sufficient pattern in a drape. In large rooms large designs in drapes can serve as a unifying force by producing contrast between the pattern and the other shapes in the room.

The atmosphere and function of the room must be considered. A playroom should have an exciting and gay atmosphere and a bold pattern or strong colour in drapery will enhance this mood. A bedroom needs a restful and quiet atmosphere, and this can be accomplished by a light, subdued colour, and slightly textured drapes.

Drapes should be harmonious with the other colours and textures in a room. Colours should not clash with furnishings or overpower or constantly distract the eye away from the forms within the room.

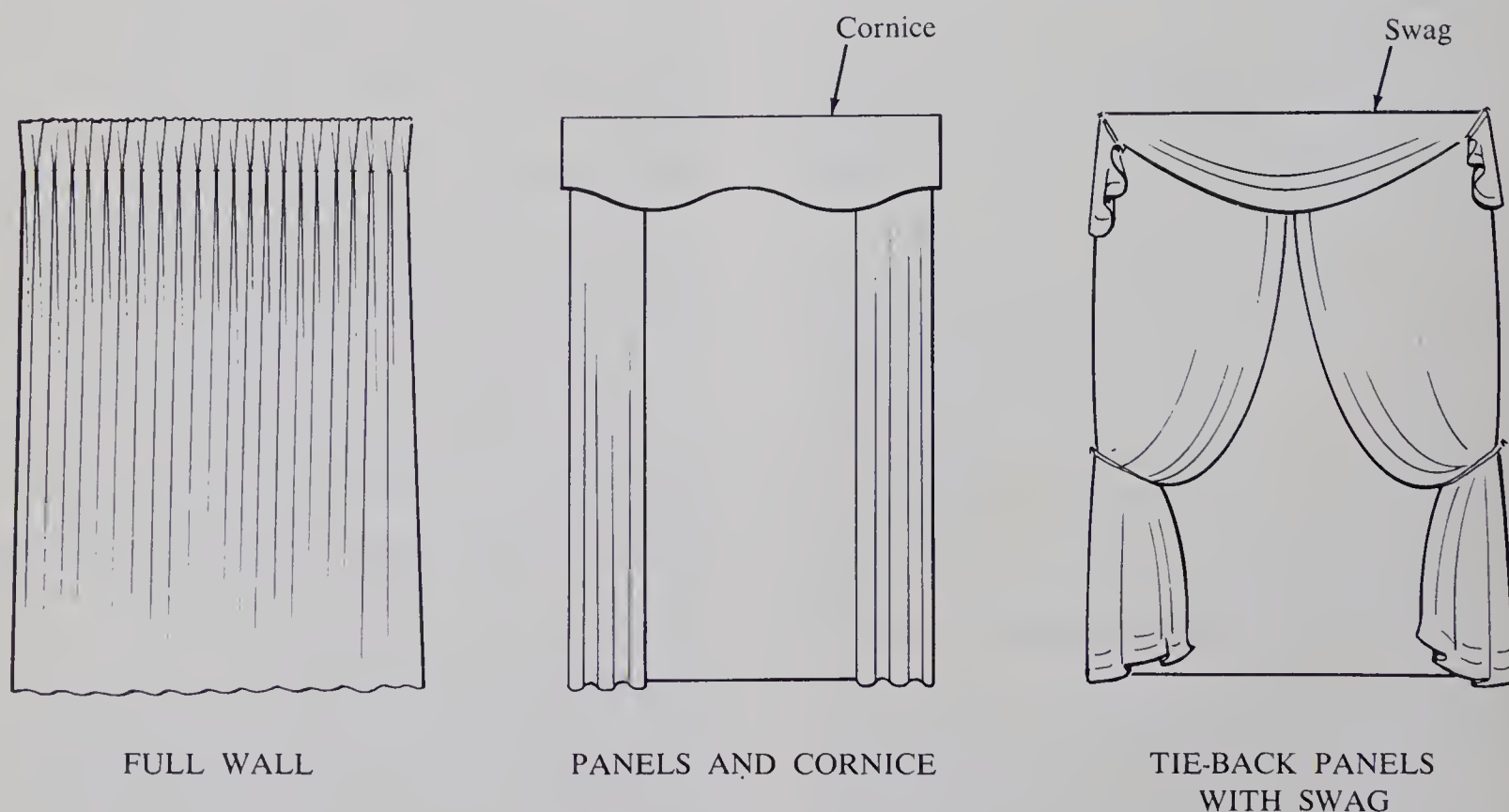
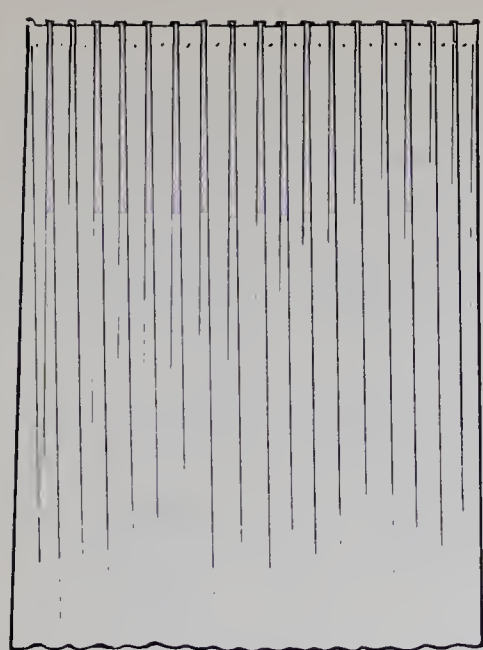
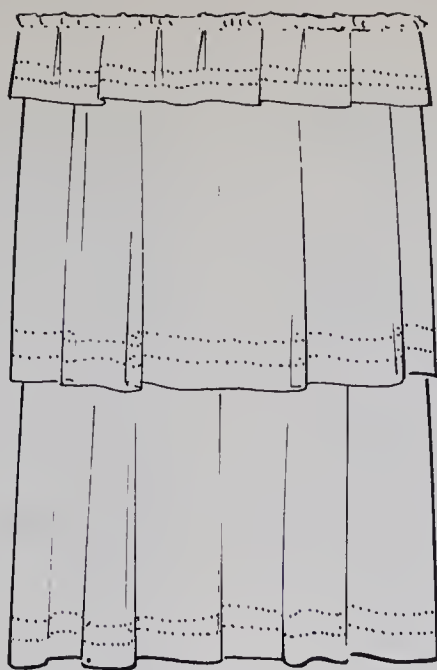


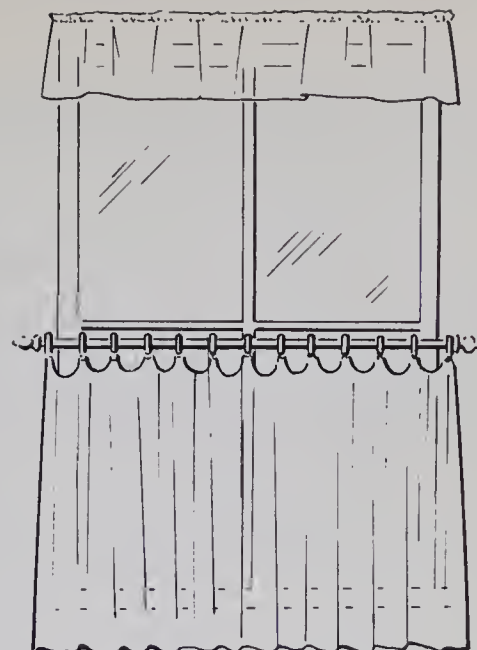
Fig. 6-4 The basic drape types



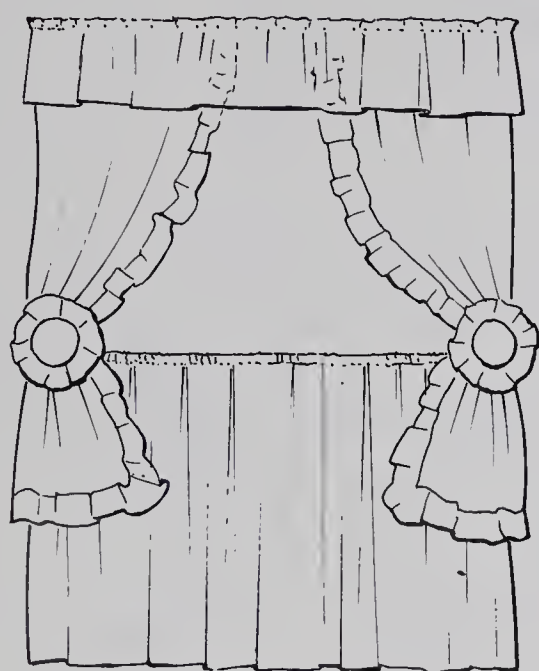
TAILORED



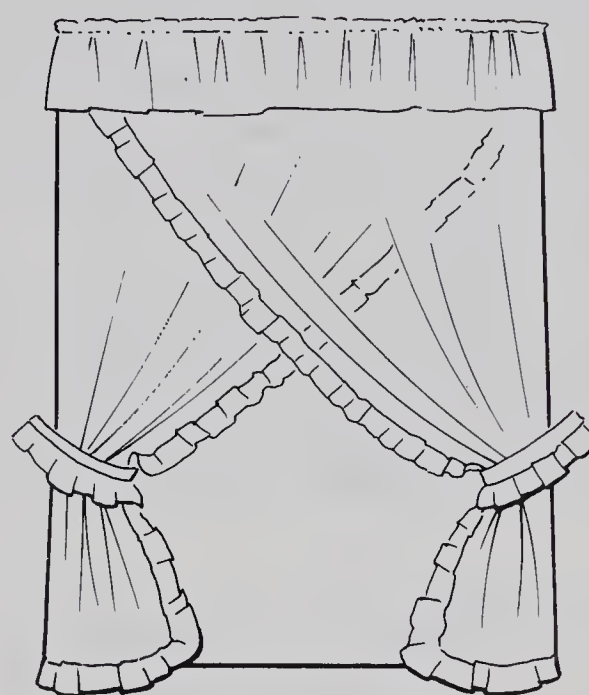
TIER



CAFÉ



COTTAGE



PRISCILLA

Fig. 6-5 The basic curtain types

Drapes are usually selected by looking at a piece of fabric lying flat on a table. This is wrong. Always view drapery textiles which are hanging vertically and forming folds as they would when hung in a room. The pattern should retain its shape and meaning even when draped. For this reason horizontal patterns are better than vertical ones because they do not get lost in the folds.

Drapes are usually hung at 100 percent fullness. This means when draped in folds, the material must be twice the width of the wall. This gives the proper drape and fold effect.

Special Drapes for Special Effects

Drapes of split bamboo or reeds sewn to-

gether, and of plastic or wood strips taped together, form an interesting category of special drapes. These are economical, easily washed, and are very efficient in keeping out the sun and can provide interesting textural effects in a room.

The Shape of the Windows

Window shapes and sizes determine the selection of the style of drapes. The basic style for drapes is a *full-wall* treatment which covers the entire area regardless of the size of the window. Other styles are the *panel and cornice* drape which employs only narrow side panels, and the *tie back and swag* which is a traditional style where the side

panels are tied back, and capped by a flowing top piece or swag.

Curtains too can be put up in several delightful styles to create interest in a room. Basic types are the *tailored* or full window treatment; the *tier* curtain; *Priscilla*, or tied back; *café* curtain; and the cottage style. The tier style employs two curtains, one hung above the other. Café curtains are charming when used in a kitchen. They consist of a full curtain on a rod, hung on the lower part of the window and a smaller depth of curtain, or a valance, on the upper window. Cottage curtains are tied back at the sides, usually with a decorative type of tie, and Priscilla curtains are very full, criss-crossing at the top and tied at the sides. A ruffle or heading at the top is often used for cottage and Priscilla curtains.

Drapes or curtains are hung on traverse rods, track, or curtain rods. The drapes use hooks or rings as fastenings to these devices and several types of rod provide for mechanical or manual opening and closing.

CARE OF MATERIALS

In all of the discussion on the selection of materials, constant reference is made to the consideration of maintenance or ease of cleaning. If this factor is neglected, house-keeping tasks will become extremely difficult.

Cleanliness is necessary for health and appearance. The housewife derives a great deal of satisfaction in maintaining a clean and orderly house, and with careful cleaning materials retain their quality and appearance longer.

Keeping things clean is a major task and involves a great deal of time and money. To ease this task a program or schedule of chores should be developed by the housewife – e.g. Monday is washday and Tuesday is floor cleaning day. It often seems to the housewife that she is fighting a constant battle against dirt.

All surfaces in a house are exposed to dirt and having the proper cleaning equipment is of prime importance. Loose surface

dirt or dust can be wiped or brushed away. A vacuum cleaner lifts it up and stores it in a container for later disposal. Care must be taken not to rub dust deeper into the pores of the material of rugs or upholstery, as casual cleaning tends to do.

Varnished and waxed floors require special care. Water should not be used to wash wood because it causes swelling, lifts the grain, and stains the wood. Commercial cleaners or solvents should be used to remove old wax and a new coat should be applied, polished, and buffed.

Carpets and drapes are soiled by surface dust and dirt caused by oil or grease. Greasy dirt can be removed by soap or detergent cleaners. Very little water should be used, as it may spoil or stain the fabric. A shampoo is made with a little water and only the suds are brushed into the fabric, then sponged off quickly. Several applications may be required to remove the dirt completely.

Painted walls, except those with water paint on them, can be washed to remove surface dirt and the greasy film which usually builds up over a period of time. Packaged wall cleaners are available, but ordinary soap or detergent is quite satisfactory. Most wallpapers have been given a special treatment and can be washed, but the untreated papers cannot.

Resilient floors require washing with soap and water. In addition, waxing and polishing is required for linoleum and vinyl asbestos tile. Some vinyl tiles and rubber flooring can also be waxed. To maintain the original gloss, commercial floor cleaners are available to remove old layers of wax which have discoloured the tile.

The background, whether wall, ceiling, or floor, is an integral and important part of every single room. Even if the greatest of care has been taken in choosing the materials, it is possible to attract unfavourable attention and spoil the harmony and appearance of the whole room by failing to look after them. Dirty or badly cared for walls, carpets, tiles, or drapes can and should be avoided.

Review Questions

1. What do we mean by the mood of the room? How is it created?
2. How can a continuous horizontal line be used to alter the feeling of space in a room?
3. How can colour and texture be used to alter the feeling of space in a room?
4. What are the three finishes of an oil based paint? Where would each be used?
5. What are the advantages of wall paper as a wall treatment?
6. What are the two methods of cutting wood to produce distinctive graining?
7. Compare resilient flooring (such as linoleum) to non-resilient flooring (like ceramic tile).
8. What is the difference between (a) carpet, (b) a rug, and (c) broadloom?
9. What are the four basic weaves used in making carpets?
10. Why are curtains or drapes used in our interiors today?

11. What six considerations should be given to a fabric before it is purchased to be used as drapes?

Activities

1. Collect pictures of traditional interiors of rooms from magazines and analyse the designs for space, form, and line elements.
2. Visit a store selling wallpaper and if possible collect samples of the wall-papers mentioned in this chapter. Compare the prices of the types collected.
3. Write an essay on the history of weaving and how it is basically unchanged in today's manufacturing processes.
4. There are many types of curtains available which are not mentioned in this chapter: for example, a Venetian Fes-ton curtain. Discover more of these and find out where they would be used.
5. Make up a typical cleaning program for a housewife. Take each day of the working week for different chores and set out the tasks as logically as possible.

DESIGN IN FURNITURE



FURNITURE FOR COMFORT AND UTILITY

The room is ready. The floor coverings and walls have been carefully selected as a proper background for the interior. But what about the furnishings? How do we fit in the chairs, sofas, tables, lamps, and all the many articles of furniture needed to make up a complete room?

These articles are the daily tools used in the house. Without them one cannot sit, rest, work, dress, or eat; and it is true to say that we depend on them to help us most of the day, every day. The actual forms of furniture, however, are very old, and it is interesting to trace their ancestry.

The chair has remained basically unchanged over the years. An ancient Grecian chair, 2,000 years old and now in a museum, looks as useful and beautiful as if it were made yesterday. The first chairs man sat upon, though, were rocks or tree trunks. The desire for more comfort and for beauty led to these materials being worked into shapes and these shapes took forms closely related to the human body – a seat and arms for support and a back to lean or rest upon.

As time went on, the style of costumes influenced the design of chairs. An excellent example was the era when women wore elaborate dresses with many petticoats and bustles, and the chairs became armless and smaller to avoid interfering with the full gowns of the seated ladies.

New materials too often influenced the design of furniture. Steel, introduced in the twentieth century, permitted chairs of great strength and simplicity of line. Engineering principles of counter-balancing weights led

to dramatic chairs of lightness and overhanging construction which are called cantilevered structures. An Egyptian of the year 1,000 B.C., brought to this century, would be astounded by most things in design but he would still recognize a chair as something familiar and useful.

TRADITIONAL STYLES

Formerly, people were often very fond of some piece of furniture, perhaps a family heirloom left to them by a grandparent, and the children of the house were forbidden to touch it. It became 'that chair' in the house, something to look at but never to use. These antiques suffered from this unfortunate attitude because they were originally designed to be sat on and to be well used over many years. The basic principles of modern design were known to early chair craftsmen and very often too the construction was sturdier than in some modern articles.

The lesson to be learned, then, is that furniture is designed to be used and only then does it fulfill its prime function.

Traditional styles of furniture can reflect the life and manners of their times. To a knowledgeable observer, a traditional chair relates the history of its period. It tells what kind of clothing people wore, what social customs were popular, and what mode of decoration was in favour. Fine old traditional furniture is a living story and is always welcome in our interiors because it is like a grandfather sitting at the head of the dining table, establishing a feeling of continuity with the past.

An analysis of current affairs or a pre-

diction of future events in a country or its people are based largely on a study of what has happened in the past. In a somewhat similar way, since the present design of furniture is based on that of the past, the traditional styles must be studied in order to acquire an appreciation of modern fine furniture.

THE FURNITURE OF ENGLAND

In late sixteenth and early seventeenth century England, during the reign of Elizabeth 1, the influence of the rebirth of art in Europe, which we call the Renaissance, led to new forms of furniture. Simple wooden stools and benches of the Medieval period were replaced by heavy oak chairs which were often ornamented with carving. Gradually soft upholstery began to be used on



Fig. 7-1 Mid-seventeenth century English oak armchair with heavy rectangular framework and high carved back



Fig. 7-2 A graceful Queen Anne walnut chair with a gently curved back and curved front legs

chairs, and elaborately patterned fabrics brought to life the normally plain English interiors of this period. By the end of the seventeenth century details such as corners or edges on furniture became rounder and softer than the traditional square and heavy oak pieces of earlier Tudor days.

In the early eighteenth century during the reign of Queen Anne, the national wealth was more evenly distributed, and emphasis began to be placed on comfort. Curved lines and smaller scale pieces of furniture were made, and English walnut became the most used wood, largely replacing oak.

Following the simple and elegant *Queen Anne* style of furniture were styles greatly influenced by the furniture of France. Highly curved lines and lavish ornament were used on mahogany, imported from South America, which now became the popular furniture

wood because it was lighter in weight and easier to carve.

The second half of the eighteenth century saw the golden age of furniture design in England. The styles no longer took the ruling monarch's name but the name of the craftsman or designer of the furniture.

Thomas Chippendale was one of the famous names of that period. He published a book of furniture designs which influenced most furniture made then. His designs had a heavy bold quality combined with an elegance and feeling of richness. The backs of his chairs showed distinctive designs of curved and interlacing lines.

George Hepplewhite was slightly later than Chippendale. His furniture was delicate and finely proportioned into graceful elements. The greatest influence on Hepplewhite came from classical designs of early Greece and his designs were copied by many craftsmen even in his own time. The distinc-



Fig. 7-4 Hepplewhite style armchair with a shield back. The legs are straight and slightly tapered



Fig. 7-3 A mahogany chair with claw and ball feet. The fine interlacing of the back shows the influence of Chippendale's designs

tive chairs by Hepplewhite have shield, oval, or heart-shaped backs. Slim, straight legs give an added feeling of elegance. The Grecian or classical patterns of flowers and reeds often appear as shapes in the back panels.

Thomas Sheraton, of the same period as Hepplewhite, was a designer who had great influence on later furniture makers. His furniture was slender and small in scale. The proportions of his furniture were excellent and the details restrained and balanced. Beautiful lines are the distinctive features of Sheraton chairs and his furniture later influenced American popular designs. Sheraton used simple ornamentation to maintain the purity of line and form of his chairs. At this time many woods were used for furniture but *satinwood*, a light wood with unusual graining and a highly polished finish, was very popular.



Fig. 7-5 A Sheraton type chair with slender lines and good proportions



Fig. 7-6 Armchair of the Louis XV period with gracefully curved legs and caned back and seat. A cushion would have been used on top of the caned seat



Fig. 7-7 Upholstered armchair of the Regency period

The *Regency* style is named after the period in the early nineteenth century when George Prince of Wales acted as Regent. Compared to the earlier Hepplewhite and Sheraton styles, furniture, which followed classical Roman decoration, became heavier and less graceful.

PARALLEL STYLES IN OTHER COUNTRIES
French furniture design tended to be more luxurious and majestic. Because of the closeness of the two countries, the Renaissance forms of Italy greatly influenced French furniture until the eighteenth century. Louis XIV, a powerful monarch, encouraged the French design of furniture of great comfort with flowing curves and rich and elaborate ornamentation. High gloss lacquers and even gold as finishes helped portray the splendour of the 'Sun King's' family.

Louis XV's reign was, in general, a reac-



Fig. 7-8 Design for a Victorian sofa. The upholstery is ornamented by buttoning

tion to earlier opulent and overdone styles. New furniture of delicate design with subtle curves and fine upholstery made its appearance. This style parallels the English Chippendale period. In the Louis XVI style which follows in France chairs developed straight legs and ornament of a generally classical character. This evolved into the *French Provincial* style which developed away from the influence of the royal palace and is simpler and less formal because it was designed for the ordinary person.

American furniture history has its early roots in the story of England. The early colonists used English furniture brought with them, or built simple pioneer pine furniture based on English styles. Later American craftsmen produced furniture of a Georgian style by copying the English designs and adding small touches of the new world.

In the eighteenth century, influenced by Sheraton, an American manufacturer by the name of *Duncan Phyfe* designed graceful and delicate furniture. His chairs were noted for their curved legs, the seat and back being built as a single element with a classical lyre motif in the back panel.

Later American styles were influenced by patriotic designs, and the symbol of the States — an eagle with wings spread — ap-

pears in many ways on items of furniture. This marks the period of the early nineteenth century in American furniture design.

TWENTIETH CENTURY FURNITURE

The twentieth century has been a great leveler of style and has brought parallel movements in many countries together. This is due to the impact of the machine and the Industrial Revolution, and to the application of mass production techniques to the furniture industry. A universal style based on machine manufacturing results and it becomes hard for the craftsmen to compete.

Furniture styles showed an initial and violent reaction to machines in the early *Victorian* period of the late nineteenth century in England and America. This style consists of excessive ornamentation and a mixture of many cluttered themes and exaggerated forms, and was a bad attempt to keep the human element of intricate form and carved outline in furniture. It was an overcompensation for the excesses of the machine age, but even among this mixture several pieces stand out as good design by their gracefulness, but these are exceptions. Upholstered furniture in general was overstuffed and covered with fussy decoration and gingerbread ornamentation.

The twentieth century was one-quarter over before craftsmen, architects, and designers re-awakened world interest in furniture, and *functionalism* became the key word. The machine was recognized as a useful tool and not an enemy, and new materials were shaped on these very machines to make new ideas in furniture. This furniture was clean, of simple lines and proportions, and comfortable to use.

Today we have a wide variety of designs available based on the functional concept. Mass production, combined with fine detailing and craftsmanship, led to the *Scandinavian* style which revived interest in beautiful furniture. This style displays the warmth of *teak* wood contrasted with solid colours and textures of upholstery fabrics. Comfort and graceful beauty are once again displayed in furniture by pure form of a functional nature.

CURRENT TRENDS IN FURNITURE

Scandinavian styles are reproduced successfully in Canada and the United States of America. Italian and Oriental influences are also playing a larger part in the design of new styles, bringing flowing lines and richer materials into the market. The use of steel and other metals gives functional designs by stripping the furniture to its basic essentials with no unnecessary details or ornamentation. The pure structure thus exposed becomes the form of the chair.

Modular furniture seems to indicate the trend of today and the future. Modular building is a system of using standard parts which can be assembled to form many different pieces of furniture: couches, chairs, beds, and even chests. This creates inexpensive but sound and beautiful furnishings for the modern house.

Antiques or original period pieces of fur-



Fig. 7-9 Older styles of furniture can blend with a modern interior

niture are beyond the normal limited budgets for furniture buying, but many fine reproductions and copies are made today and are available to suit even the most modest means. The current market shows an awakened interest in the formerly obscure Mexican and Spanish styles. These are simple forms, very heavy and crude in details. Furniture reproductions of this style use *distressed* finishes which are artificially damaged or aged to make them look very old and antique. This may be only a fashionable *fad* and likely will not last. Good design, regardless of style, period, or age, will always remain; but fads drop quickly from view.

SELECTION OF FURNITURE

When you enter a furniture store you will be overwhelmed by the variety of furniture available. Whole rooms of one style or another are on display and by walking around the store you can travel from Scandinavia to Mexico, on to eighteenth century France and finally to nineteenth century England.

By what standards will the selection be judged? The answer is by quality of *appearance*, *design* and *workmanship*, by *durability*, and by *cost*.

When buying furniture select it for the pleasure it gives when it is looked at and for how well it fulfills its function. If it is truly functional, it will be useful and serviceable even in the future.

FUNCTION IS USEFULNESS AND SERVICE

A chair is something we sit in. The truest test of a good chair is, therefore, to sit in it. Is it comfortable, or is it so small that the sitter is cramped? Is it too high, so that the feet hardly touch the floor? Is the back curved too much, or does it give proper support? These are the questions that will be answered by the sitting test. If a chair is well-designed and functions well, it will be comfortable.

Each person being unique, no two would agree as to what comfort means. It is con-

sidered that the best chairs for the spine are those in which one sits erect with both feet flat on the floor. However most people like to sink into a deep chair and stretch out. In general, seats of chairs should be seventeen inches from the floor for the best support to the body. This will also permit some stretching out of the human form.

SCALE

In selecting furniture bear in mind that the pieces must be to scale with each other and with the rest of the room. A thin-legged and fragile table does not go with a massive overstuffed upholstered chair. A table is something functional; but besides its use, how it fits with its surroundings must be considered.

BEDS AND BEDROOMS

A bed is a vitally important piece of furniture because the average person spends one-third of his life asleep. Present day beds usually consist of a box spring base and a spring filled mattress as a unit. Headboards and footboards are available to complete the bed, although they are a matter of personal choice. The contemporary bed without headboard or footboard is called a *continental* bed, and occasionally two continental beds are placed together with a single headboard. This gives a pleasant and unusual effect to the bedroom.

A bed should represent the extreme of function in a piece of furniture because it is used so often. For proper function a firm type of construction is best to give support to the body.

Just as we sit on a chair, so a lie down test is very necessary in selecting a bed. Note the following points in this test:

1. Does the bed sag at the hips when you lie on your back?
2. Can you turn from your back to your side, or do you sink in too far to do this easily?
3. Does your shoulder sink in comfortably without pressure when lying on your side?

Beds come in the following general sizes – a double bed is 54 inches wide; a three-quarter bed is 48 inches wide; and a single bed is 39 inches wide. All beds are approximately 6 foot 6 inches long, although extra width and length are available.

Chests of drawers for storing clothing should be simple in form and well built. The construction of the drawers can tell much of the value of the piece of furniture. A smooth operating or sliding drawer which is well constructed indicates a superior design. If two chests are required for use they should match because a bedroom is usually too small an area to support a bed and two chests of different designs.

DESIGN AND APPEARANCE

Appearance depends on the harmonious relationship of your furniture. All pieces should have something in common whether it be style, colour, type of wood, or detail. It is very satisfying to have beautiful furniture in the home, but it must not be a collection of totally unrelated pieces, but should rather help create a unifying theme for the rooms. For example, an informal theme can be created using Scandinavian or casual furniture of other contemporary designs, while an exotic theme can be achieved by using oriental or Chinese design furniture. On the other hand, Traditional furniture is ideal for formal interiors.

The colours of upholstery fabric on furniture enhance this theme. Striped, floral, or geometric patterns are used for formal areas and abstract patterns are for more casual atmospheres. Solid colours can be used for either formal or informal settings.

Simple line and materials make elegant and formal furniture. For example, stainless steel and leather create a formal piece of furniture of modern design.

The warm woods are casual in theme, especially if combined with other warm materials. For example, a coffee table with a glass top and steel legs is rather formal, while a coffee table of teak wood or walnut is warm and informal.

FURNITURE DESIGN AND STRUCTURE

Good chair design usually exposes the structure rather than covering it. This bare structure or line of the furniture can create astounding and delightful effects. For example, a steel chair has a strong and simple line. A three-legged chair conveys lightness and action like a bird poised for flight. Curved lines contoured to the body are dynamic. For example, moulded plywood chairs or wire-framed chairs covered with fabric. Wicker, rope, or cane chairs are comfortable for sitting and the materials form the exposed structure of the chair.

QUALITY, DURABILITY, AND COST

Quality is determined by the soundness of the design, the workmanship, the type of construction, and the materials used in the furniture.

Let us consider the quality of wood as a material. There are two classes of wood. The first is hardwood which comes from *deciduous* or broad leaf trees. This includes oak, birch, walnut, maple, and teak. Softwood, the second class, comes from *coniferous* trees or cone bearing and needle leaf trees, sometimes called evergreens because they remain green in the winter season. This group includes pine, fir, spruce, and cedar.

The furniture we buy must last a long time. Hardwood is the most durable and strong wood and is used in the best furniture. Even framing which is covered by other materials should be hardwood.

Solid wood or boards cut from logs are used as frames, arms, legs, and tops of small pieces of furniture. Such larger panels as door or table tops use plywood with a wood veneer. Veneer permits the use of large areas of continuous, well-grained wood without joints. It can also be less expensive than using solid wood boards, without however being inferior to the solid wood, because it eliminates joints and the warping or splitting quite common with solid construction.

Furniture finishing is a craftsman's art. Wood may be varnished, lacquered, oiled, or waxed and polished. Varnish and lacquer ap-

plied in one way form a glossy film on the wood which is rich looking but shows dust easily and can be scratched or marred. Put on in another fashion, a dull or matt finish can also be obtained.

Oiled finishes consist of linseed oil applied to the natural wood and rubbed to produce a low lustrous finish. This is common on contemporary and Scandinavian furniture. It cannot scratch because no film is formed, but it will show dust.

Waxed finishes are more traditional and are used on the best furniture. They give a highly polished satin effect. Waxing darkens the colour of the wood, but gives it a pleasant and rich finish.

UPHOLSTERY FABRICS

The upholstery fabric is one of the materials which indicates the quality of the furniture. Several types of textiles are used as upholstery with cotton, linen, rayon, and wool being the most popular. Wool and nylon are the most costly and offer the greatest variety of colours and textures.

Several plasticizing treatments for materials are now available. This process is done at the factory and consists of coating fabrics with a light, transparent plastic. This makes the fabrics highly resistant to soil and impervious to water.

Upholstery fabric should be selected for durability, resistance to soil, and appearance. Patterned fabrics should be abstract rather than pictorial for the best functional use. A chair covered with landscape scenes or figures of people is in questionable taste. Decoration, function, and design should work together, and never appear to be at cross purposes.

Choice of colour is a matter of personal preference, but it should harmonize with other furnishings in the room. In general dark colours show soil less than light colours and textured weaves or blends of two colours, as *salt and pepper* fabrics, successfully hide soil. Chairs can have slip-off zippered upholstery covers so that they may be removed for dry cleaning or easy washing.

CONSTRUCTION OF FURNITURE

The process of making furniture varies from hand-made craftsmanship to assembly-line manufacturing. In general a hand-made item is better in construction because of the care and time taken by the workmen. However, factory assembly-line construction can be quite adequate, especially as these techniques are refined and improved.

Good construction in furniture is detected by an examination of the joints. Joinery, or the method of attaching one piece of wood to another, is the backbone of workmanship in furniture. Joints may be glued, *dovetailed*, *dowelled* and reinforced with corner blocks. This indicates high quality furniture. Dowels are wood pins driven into both pieces of wood and dovetailing is a specially strong jointing method.

Poorer quality construction uses *lap joints* with nails and glue. A simple examination of joints may reveal *mortise and tenon* joints for better furniture and lap joints or *butt*

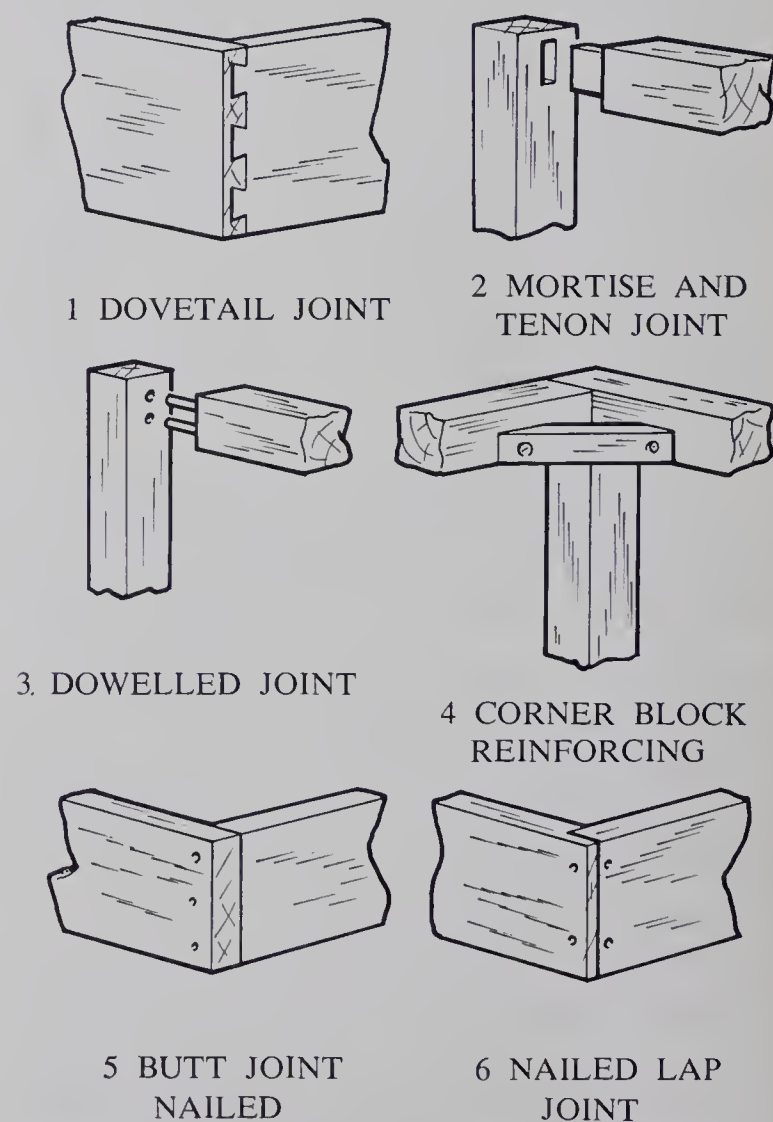


Fig. 7-10 Joints give strength to furniture. 1 to 4 are strong while 5 and 6 are weak

joints for poorer work. A mortise and tenon joint is very strong because one piece of wood is shaped to fit into a recess in another piece. Lap or butt joints are weak and depend only on the glues and nails to hold them together. Furniture, just like a chain, is only as strong as its weakest link.

Workmanship is also the amount of care and time spent on the finishing of a piece of furniture. The finishing of the wood makes the difference between good and poor furniture. Many coats of the finish must be applied carefully, and sanded or rubbed between applications to build up a proper deep lustre. Poor finishing can easily be detected by examining the item. Defects in the surface finish or unfinished drawer bottoms or edges indicate poor workmanship. Perfect examples of fine craftsmanship can be found, for example, underneath the pews in the mediaeval cathedral of Chartres in northern France. The work had to be finished to the woodcarver's and joiner's satisfaction, despite the fact that no one would ever be able to look at it directly.

COST IN RELATION TO QUALITY

When setting out to purchase a piece of furniture, it is easy to become confused by the grades available. The salesman constantly refers to medium grade or better grades, always at slightly higher prices. What does this mean?

Let us assume that three basic grades exist, although four or five may be available. We shall call them high grade, medium grade, and low grade.

The high grade furniture is certainly expensive but the cost must be directly related to quality. For examining the grades of furniture, there are, as we have already noted, four points of comparison. These are: design, workmanship, construction, and materials. This high grade piece should, then, be well designed with fine proportions and graceful lines, and the materials should be only the best grades of hardwood. Graining should be uniform and pleasant in appear-

ance with no defects. The finish will also be on unexposed places as drawer edges and the interior of the body. This increases durability because it keeps moisture out of the wood and prevents warping.

Medium grade furniture will show less care and attention to details of design. Perhaps the hardware will be out of scale or too large. The proportions and design might just miss the mark of perfection.

The wood used will be good hardwood but perhaps with slight defects.

The construction will be good but with not too much attention paid to the fitting of parts. Corners might not be reinforced properly in every case.

The finishes will be good but poorer quality materials will have been used—perhaps not the best grades of varnish. Unexposed parts are left unfinished or carelessly coated with a poor finish.

Low grades of furniture are the least expensive and are often poorly designed. The appearance is rarely simple because decoration is used to cover and hide some defects. The lines are heavy and not elegant.

The materials are poor hardwoods or even softwoods.

Assembly line procedure is used extensively on this grade for construction and finishing. Finishes are poor and often only two coats of finish are applied and improper sanding often leaves a rough surface.

Cost must always be balanced against quality. Purchasing an inferior item means replacing it soon, either because one grows tired of its clumsy appearance or because it breaks or wears out. The final cost of two inexpensive articles is often greater than buying one good piece of furniture at the beginning. Rather than buying two poor quality chairs for the living room at \$25.00 and having to replace them within a few years, it is better to buy one better quality and better designed chair that will last a lifetime. The soundest advice is to remember that it is better to furnish a room with a few pieces of good quality than to fill it with several inferior 'bargains'.

FURNITURE ARRANGEMENT

The furnishings complement the activities that normally take place in a house. Plan the activities and then select the furniture to suit these needs.

Let us examine some of the things that go on in a house. Conversation, sitting, reading, working, sleeping, walking, recreation, eating, and resting are some of them. To create an environment to aid and encourage these

activities the furniture has to be arranged in certain ways.

In arranging furniture in a house a basic knowledge of looking at *plans* is required. These plans are drawings of the floor area showing walls, doors, windows, and furniture. They are all drawn to one reduced size so that the relationships of spaces in the room are correct and can be measured. The drawings represent studies of the house as

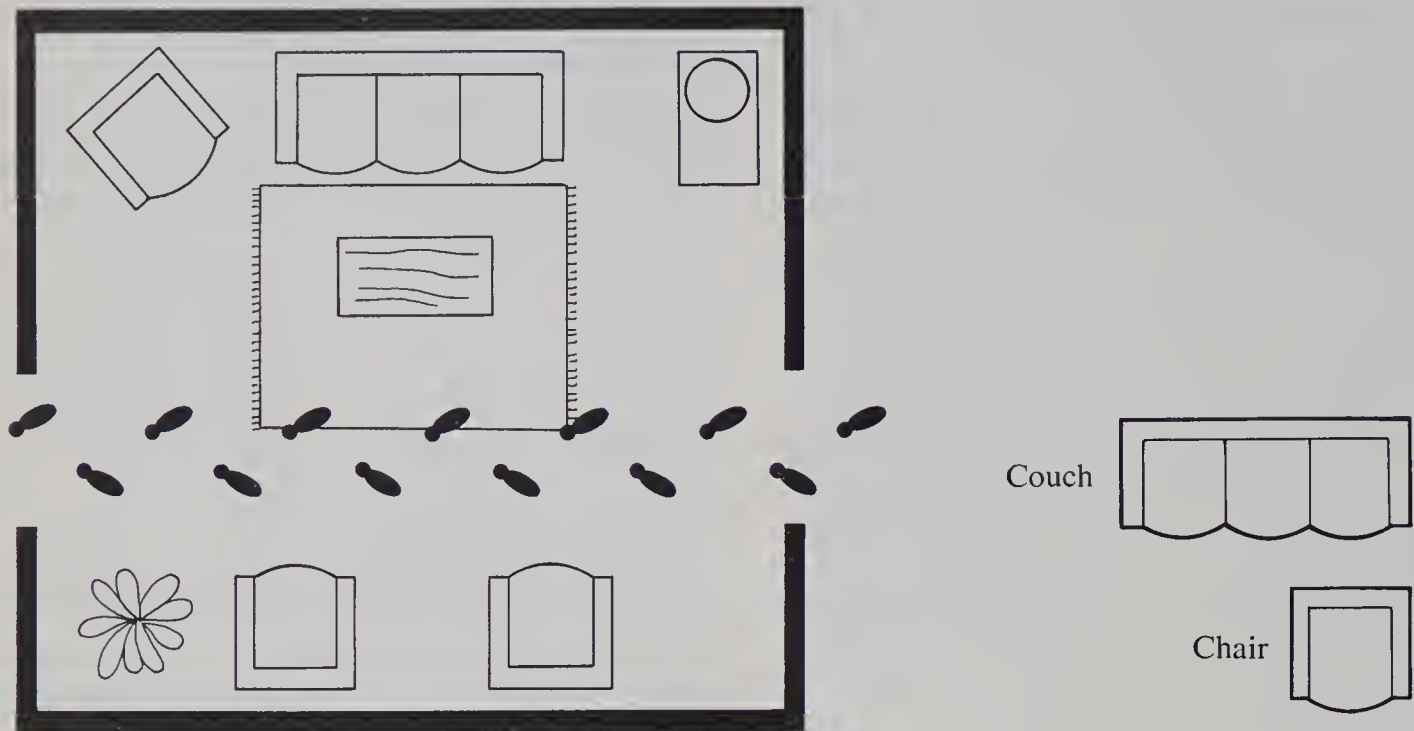
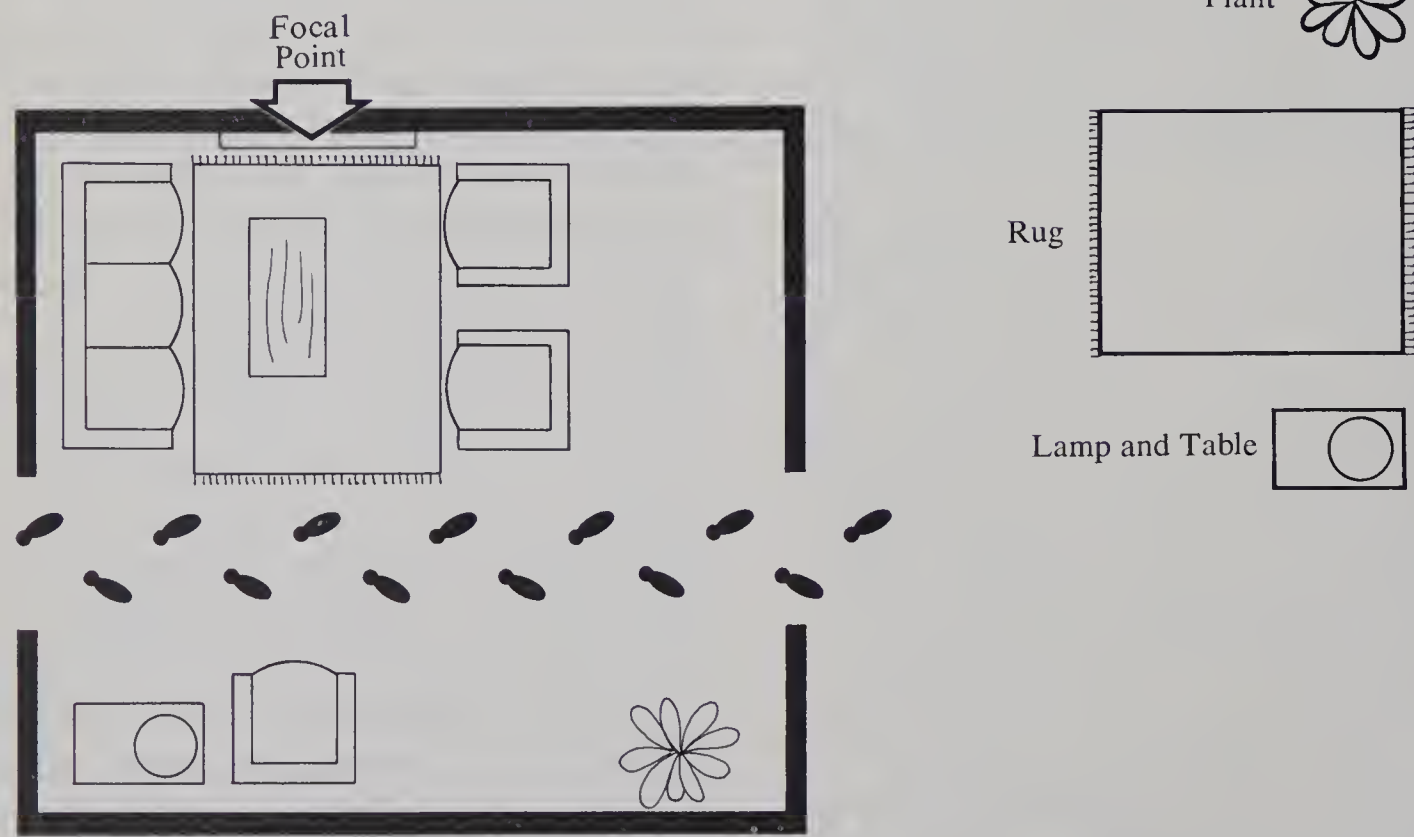


Fig. 7-11 Bad arrangement. A traffic lane destroys the conversation group and there is no focal point in the room



A better arrangement of the same furniture

if one is a giant lifting the roof off the house and peering down into the room.

The location of furniture in a room creates *zones* and *circulation paths*, both of which we have mentioned before. Two chairs facing one another can be a conversation zone or a single chair and a lamp in a corner of the room can be reading zone. To keep these zones free from interruption, traffic lanes or circulation areas are routed around and away from the furniture arrangements. Traffic lanes, such as the one shown in Fig. 7-11, carry the people through the room and these lanes can be directed and restricted by furniture. The conversation grouping should be located in a dead end of the room away from these traffic lanes.

The most distressing arrangement occurs when a traffic lane cuts between the furniture of a conversation group as illustrated in the first drawing in Fig. 7-11, because constant interruptions are the result.

Study the activities and zones of a room closely in order to determine a satisfactory furniture arrangement. Then draw a plan to *scale*. This is a graphical system whereby a room can be drawn to a size to fit on a sheet of paper. A common scale for architectural drawings is $\frac{1}{4}'' = 1'-0''$. This means that a quarter of an inch of measurement on the drawing represents one foot of the room or building.

This scale is a little small for the purpose in mind here, and scales of $\frac{1}{2}'' = 1'-0''$, or $1'' = 1'-0''$ can be used. The larger the scale is, the clearer the details will be. Consider a room 16 feet long by 12 feet wide that is drawn to a scale $\frac{1}{2}'' = 1'-0''$. The drawing of the room will be 8 inches long and 6 inches wide. The furniture can be drawn to the same scale, then a 4 foot long table will be 2 inches long on the drawing.

A clever trick is to draw each piece of furniture on cardboard as a rectangle or square the same scale as the room drawing and cut out these shapes. They can be placed on the drawing of the room and moved about until the best furniture arrangements are created.

When examining an actual room, a good method is to lay newspaper sheets on the floor to represent the traffic lanes of the room. This will determine the undisturbed spaces available for furniture arrangement. Fig. 7-11 shows pieces of furniture arranged differently in the same room. It is obvious from the second illustration that the arrangement of furniture can be used effectively to create space. It can also be used to create beauty. A composition of pleasing form and shape can result and lead to a striking focal area in the room.

BEDROOMS — THE REST CENTRE OF A HOUSE
Bedrooms can pose a special problem since in many instances they are used for activities other than sleeping, and as large a space as possible must be provided.

It is considered that studying can be done more effectively in privacy and quietness, and the bedroom is usually the only available place. Consider, therefore, a bedroom and study area for two teenagers.

In the first illustration in Fig. 7-12, the arrangement of space is bad, the beds are head to head and one is under the window, the night table is virtually inaccessible, and there is little natural light for someone working at either of the desks. Another arrangement, also shown in Fig. 7-12, overcomes these disadvantages.

Occasionally an older person — perhaps a grandmother — is a member of the family, and she needs a place to which she can retire for rest from the distraction and noise of the young people. Appropriate furniture can be provided in the bedroom for this purpose, creating almost a bed-sitting room within the house.

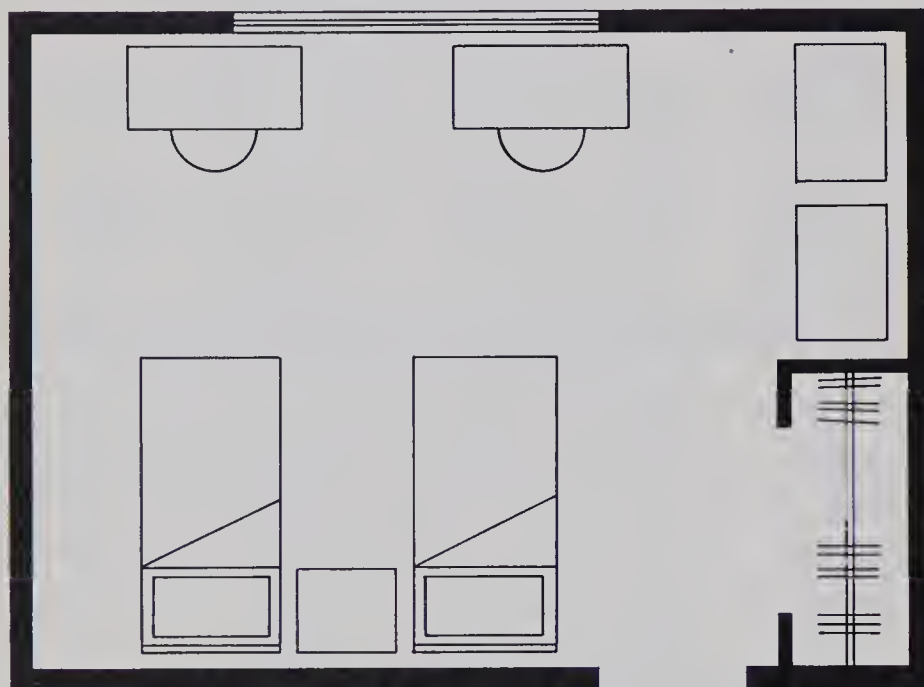
FURNITURE AS WALLS

Furniture can be used to achieve a division between activities of different natures. A sofa or couch turning its back on an area is as effective a separation as a wall.

For example, a sofa that separates living and dining areas with a rug placed in the conversation group creates a unifying effect



Fig. 7-12 Bedroom space badly used. Beds, desks and night table are poorly positioned



A better use of space

and helps create a centre of interest or a focal point. This use of furniture groupings to give direction in a room is a point to remember. This is a good application of the elements of design in furniture arrangement. Similarly, a furniture grouping may use a painting on a wall as a focal point. With imagination, and utilizing the concept of a focal point for a space, furniture arrangement can heighten the effect and usefulness of any room.

CARE OF FURNITURE

Furniture is affected by two types of soil: dust and greasy surface dirt. Dust builds up on furniture and eventually dulls the upholstery colours. The grime of surface dirt is a gummy substance from the atmosphere mixed with dust which embeds itself in the furniture. This type of soil penetrates deeply and shows up as stains and smears.

Surface dust accumulates quickly, and must be removed periodically by dusting,

brushing, and vacuuming. The modern vacuum cleaner with its many attachments does an effective job of removing dust and an air-conditioning unit in a house reduces the dust condition, since much of the dust is caught in the filter.

Deeper dirt in upholstery can be removed with a shampoo treatment of soap or detergent suds and a stiff bristle brush. The suds are brushed into the dirt and quickly sponged off before the water penetrates the fabric and reaches the padding or construction. Too much water can damage furniture. Commercial preparations for upholstery cleaning are also available in a variety of forms.

Modern fabrics are often given a plastic coating to make them soil resistant and easier to clean. Such coatings will be mentioned on the labels of the furniture – one such trade name is ‘Scotchguard’. It is advisable to purchase furniture which offers this additional protection.

Wood requires special care if it is varnished. It can be polished with prepared furniture waxes and it should be dusted regularly to reveal its lustre. Small scratches can be filled with cleaning wax and larger damaged areas can be repaired with special pencils made of colouring and wax. Dents can often be raised using a hot iron and a wet pad of cloth. The heat swells the wood and the pad protects the finish. Oiled wood needs dusting and occasionally re-oiling. Small scratches can be removed by rubbing fine steel wool along the grain of the wood. Larger damaged areas can be sanded with fine sandpaper. The finish can then be restored by rubbing furniture oil into the wood and buffing it with a soft cloth. Waxed wood should be periodically re-waxed and polished or buffed to maintain its high gloss.

A careful maintenance program ensures a longer life and preserves the beauty and usefulness of the piece of furniture.

WHAT ARE ACCESSORIES?

Accessories include paintings, photographs, prints or posters, lamps, mirrors, sculptures, plaques, natural art objects such as sea

shells, rocks, or pottery, wood bowls, planters, plants, ash trays, cushions, pillows, clocks, and glassware or bottles on display.

The accessories which perform a function such as clocks and lamps can be appreciated by everyone. Art objects such as paintings are a matter of personal choice and taste, but can add colour, form, and pattern to interiors and serve as focal points in the room. The price you pay for paintings depends on the skill and reputation of the artist, if it is an original, or on the quality of the reproduction if it is a print or copy. Inexpensive colour reproductions of very good paintings are available from art galleries, museums, book stores, and perhaps from magazines. From time to time good reproductions are printed in local newspapers and you need only cut them out to possess them.

ACCESSORIES IN A ROOM

Accessories add the human element to rooms and are to a room like the spices to a good meal. The pungent emphasis of colour, the flash of unusual shape and texture, the drama of shining metal and the sparkle of glass can make interiors more exciting and enticing.

Accessories are usually chosen on whim so they are really fairly close expressions of personality. They can be our character, emotions and our passions expressed in solid form. Some are mementos or souvenirs of our lives, others are objects we admire. Some are utilitarian and others are just handsome.

As tastes mature our selection of accessories changes. Everyone has a brown jug that used to stand in a prominent place in the living room full of dried weeds, that now sits forgotten in the darkest corner of the basement. Now, perhaps, living plants are in favour and the simple form of the jug, once the ultimate in taste and design, has been outgrown. Maybe in a little while it will re-emerge as a base for a lamp and it will be fresh and interesting once again.

When an accessory is taken for granted or is not noticed in a room any longer, it is time for a change. We should try to keep our

accessories as interesting as possible and should change them when they are no longer attractive.

HOW ARE ACCESSORIES USED?

Accessories too, then, have both a useful and a decorative value. Because they are smaller than other objects, they may be stronger coloured and more unusual in texture or character.

They are usually grouped for interest and can add the final touch to the good design of the room and complete the furniture arrangements.

FRAMES FOR PAINTINGS

There are two schools of thought regarding the framing of pictures. One group believes the frames should be simple and not enclose the picture. The wall becomes the frame and the painting is fully expressed. The other school believes paintings should be enclosed with ornate frames to enhance the quality of the painting and to create a transition between the make-believe of the subject painted and the reality of the wall. Perhaps the safest rule is to let the painting decide. If it is a contemporary painting, a simple frame is desirable. A traditional type of painting will be enhanced by an ornate frame, but the frame should never overpower the painting or be so large and decorated as to be more interesting than the subject of the picture.

Important pictures on walls should never have to compete for attention with others. One painting on a wall – perhaps over a piece of furniture as a focal point – is adequate.

SCULPTURE AS AN ACCESSORY

Sculpture and other art objects of interesting shapes, such as ceramic pottery, may be used to emphasize a wall. The three dimensional objects set against a flat wall often give depth to the room by the contrast of textures. Ceramic pottery, hand made by artisans, is readily available at inexpensive prices and its form and colour add warmth to any interior.

Woodenware and glass, while more expensive, can serve a similar purpose. The warm colour of wooden objects, and the precision and transparency of glass, make these objects interesting in a room.

PLANTS ARE LIVING ACCESSORIES

Plants as accessories bring the outdoors into our interiors. Household plants are numerous in size, shape, colour, and texture, and require very little attention. They add grace and freshness to rooms and they present interesting contrasts of natural leaf shapes with the rectangular lines of furniture. A plant on a desk is a delightful form, changing from week to week, and putting out light green new leaves in contrast to the older dark green ones. No matter what the season, it is a constant reminder of the beauty of the outdoors and of time changing and moving.

LAMPS ARE IMPORTANT ACCESSORIES

Lamps are a source of light and lighting is a vital consideration in the design of interiors. Lamps are used to supplement the general illumination of the room by providing intense areas of light at different levels and at local spots in the room. Floor lamps, table lamps, and wall lamps which are adjustable or moveable, give a variety of forms of illumination to a floor space.

Lamps are also selected for beauty and charm. They add to the atmosphere of the room by introducing new forms, colours, and patterns.

A wide variety of lamps and shades is available for different uses. When choosing a lamp remember these points. What purpose is the lamp to fulfill? A lamp placed near a chair for reading by should be a floor type with a wide shade so that light is widely and evenly distributed. Shades should be the right colour, shape, and material to distribute light properly. The material should be opaque enough that the light bulb is not seen through the shade as a bright hot spot. The design of the lamp should agree with the atmosphere of the room in colour, shape,

form, and proportion. Choose a large lamp for large furniture and a traditional style lamp for traditional furniture.

The two general rules for choosing accessories are harmony and accent. They should fit into the room and yet be focal

points. Never should they be just a collection of objects thrown into the area. Remember that it is the accessories that reflect your personality, and be always ready to alternate, discard, or store them as your tastes evolve and mature.



Review Questions

1. What are the woods that were used in furniture of the
 - (a) Elizabethan period?
 - (b) Queen Anne style?
 - (c) Chippendale style?
2. What influences the changes in furniture from period to period in history?
3. Describe the Duncan Phyfe chair.
4. How was the nineteenth century furniture style influenced by the machine? What style covers this period?
5. Using furniture, how can formal and casual themes be created for a room?
6. What three finishes are commonly used for wood furniture?
7. What is a conversation zone in furniture arrangement?
8. How can furniture be used to give direction in a room?
9. How is deep dirt removed from upholstery fabrics?

Activities

1. Trace the history of some piece of furniture from its origin to the present time. Has it really changed in appearance?
2. By watching advertisements in the newspaper a collection of photographs or drawings of modern and period furniture can be acquired. Students can then recognize traditional designs and the periods by which they are influenced. These can be brought to class and analyzed.
3. Drawing a simple plan of a room is a handy skill for the future housewife. Using a measure or scale of 1 inch equal 4 feet, have the class draw a living room 12 feet, 6 inches by 23 feet, 6 inches and place furniture in the area.
4. Magazines supply or publish excellent prints of paintings. Have the students obtain one and discuss in which room it would be most suitable and why. Is it formal or informal? Colourful or sedate? What mood does it create? What frame would best suit it?

HOUSEHOLD EQUIPMENT



ECONOMICAL PURCHASING

Two hundred years ago our pioneer ancestors used an extremely simple kitchen. The open fire, or hearth, was the cooking centre of the room and a large iron kettle hanging in the fireplace was the principal appliance. The other rooms of the house were equally plain and down to earth.

As years went by the kitchen became more important and many household aids were added to the room. Today the most highly automated area of the house is the kitchen, and it requires the largest electrical power load and the greatest amount of planning attention.

The modern housewife would require an engineer's license if she were to understand the complete mechanical workings of all the appliances that she will probably use.

A woman spends up to sixty percent of her waking hours in the kitchen and to make her life easier the proper equipment for the household should be selected.

The basic equipment is divided into *major* appliances and small *household* appliances. The kitchen area of a house may contain the following appliance items: stove (gas, electric, or oil), refrigerator, dishwasher, electric toaster, electric grill, electric coffee-pot, electric tea-kettle, electric mixing-machine, electric blender or juicer, electric frying-pan, and electric can opener. In the laundry area one finds a washer and dryer, using gas or electricity, electric iron, and perhaps a sewing machine. Other areas might contain radios, television sets, record players, cleaning equipment, electric tooth brushes, an electric floor polisher, a vacuum

cleaner, an electric broom, and humidifiers. Looking through these lists you should easily be able to differentiate between what are major appliances and what are small household ones. Some houses contain them all, but it is interesting to notice that no two people will agree as to which are luxuries and which necessities.

It is obvious that these appliances represent a large part of the furnishings in a house. Because much money will be spent on these items, a careful analysis must be made of the efficiency and suitability of each appliance. When the most suitable piece of equipment is found the wise housewife will investigate all the other possible places to buy this item in order to determine the most satisfactory purchase price. The same article is often available in different places for different prices.

REPUTABLE DEALERS AND GUARANTEES

It is a good rule to purchase from stores with established reputations. Large department stores or appliance stores will usually bear the responsibility of the sale and stand behind the product. Often door-to-door salesmen and unknown sales companies offer an appliance cheaper, but unless they represent a reputable firm marketing a well-known appliance you are taking an unnecessary chance with your money.

Buying *name brands* which are nationally advertised is a good practice. Name brands are produced by large manufacturers whose names are well-known and they usually offer *guarantees* on their equipment. A guarantee is a written statement attached to the appli-

ance stating that the manufacturer will replace or repair the item if it breaks down within the guarantee period. This period of time may be anywhere from three months to one year depending on the type of appliance. Equipment which has no manufacturer's name on it may not be guaranteed, or at best it may carry only the seller's guarantee.

The seller or appliance store may offer a guarantee but this is usually of a limited nature and does not cover as many conditions as a manufacturer's guarantee.

There is a saying that should always be remembered before buying anything which has a guarantee attached: 'A guarantee is only as good as the person or firm who issues it'.

In comparing different appliances, check the reputation of the store as well as the guarantees. The one offering the longest period of time on the principal parts of the machine might be the wisest choice.

SAFETY STANDARDS

All electrical appliances offered for sale to the public in Canada must be approved by the Canadian Standards Association, or C.S.A. When an appliance bears this approval a label stating 'C.S.A. Approved' is placed on the item in a conspicuous place.

This label assures the buyer that the product can be safely used in the house. However many appliances are purchased outside Canada by individuals and are brought here for use. This is a dangerous practice, not only from a safety point of view, but also because most insurance companies will not honour an insurance policy if a fire in the house is caused by an electrical appliance which is not C.S.A. approved.

Safety standards can be affected by inadequate wiring in a house. This results in too few electrical wall outlets in a kitchen and often many appliances are plugged into a single outlet. The large amount of electrical current being utilized at this outlet often causes the wires to burn. This is a common hazard and contrary to basic safety standards for using electrical appliances.

BUYING ON CREDIT

'Use your credit' is a common term in the advertising of expensive appliances. Many people believe that if you cannot afford to pay cash for something, don't buy it. However not everyone is in the fortunate position of having a large sum of money available for such purchases and occasionally some item is required before enough savings can accumulate to allow for an outright purchase. All the larger stores have credit plans. A downpayment is made on the article and each month a sum is paid to complete the full purchase price. Like a mortgage, there is a service charge for this credit based on monthly interest. The advice offered in earlier chapters applies here as well – know what the document means before it is signed, and know exactly how much the service charge will be. Never undertake credit buying unless the budget safely permits the repayments as part of the monthly expenditures. The danger with buying on credit is not in using the system, but in abusing it.

ANALYZING BARGAINS

Each piece of equipment must be judged as to performance, guarantee, efficiency, and the care required to keep it in working order. Efficiency normally will depend on the design, the workmanship, and the material of which the article is made.

The amount of money spent on an appliance will also depend on the quality of the model, the taste of the housewife, and the amount of funds available for the purchase. Most manufacturers make at least three models of each appliance. The highest priced is the *deluxe model* which has all the latest improvements and additional decoration like chrome strips and coloured panels. The lowest priced model is the *basic* 'stripped-down' appliance. This has the same essential mechanical parts as the deluxe model; for instance the elements and wiring for a basic stove may be exactly the same as used for the deluxe model. The design of the body, however, may not be as decorated or stylish as the more expensive models. The *medium*

priced range approaches the deluxe model in design and decoration but lacks some of the newer features and improvements.

The wise shopper makes a choice between the basic and deluxe models only. The medium range is a compromise and a merchandising trap set for the unwary and middle of the road shopper. Actually the money spent on the medium model does not return good value because the difference in price between it and the deluxe model is quite small.

HOW TO JUDGE ADVERTISEMENTS

Advertisements are usually completely honest but some can be misleading. Newspaper advertisements showing appliances look so enticing, but they must be carefully analyzed. Here is where the medium priced range gets full play. It looks so much like the deluxe model that many people are confused by the lower price advertised. Always look closely at the advertisement to see which specific model is offered. As a further guide, remember that medium range models are sometimes greatly reduced in price and offered for sale. This is done as a 'loss lead' item, and is a merchandising tactic to get you into the store. Once there, the salesman hopes you may buy something else or even the deluxe model. Occasionally a true bargain does come along. Towards the end of the model year, stores having many deluxe models will slash the prices in order to reduce their stock. These sales are called 'end of line clearances'. The wise shopper waits for this type of sale and then takes advantage of the lower prices. When looking at advertisements remember the basic truth of the hackneyed expression, 'You don't get anything for nothing'. Despite reductions and fire sales, stores must make a profit or they cannot remain in business. Remember, too, that however misleading, no advertisement forces you to buy. The final choice is up to the consumer.

CONSUMER REPORTS

Reports on the performance and operation

of many appliances are put out by consumer organizations or by testing laboratories. These reports are usually impartial and fair. They analyze the product under many headings and are useful to the prospective buyer considering a purchase. Often comparisons of several items in the same category but made by different manufacturers are given, and the items are classified as excellent, good, fair, and poor appliances.

The 'Consumers Report' may appear as a magazine which is on sale at stores in your community, or it may be available at the local library. Reports from testing laboratories are often distributed by manufacturers or included in their advertising.

ANALYSIS OF PRODUCTS

To supplement consumer reports, a personal analysis of products is always advisable. Let us examine small household appliances and the standards by which we judge them.

Small Household Appliances

Many appliances are devoted to the household chores and are principally used to save time. An electric coffee pot is a good example to take. This appliance is a percolator type and produces coffee effectively because it is a self-contained unit with an electrical element in the bottom. This element heats the water which percolates through the ground coffee. Made to replace the conventional type of coffee pot, it is more convenient, faster, and frees an element on the stove for other use. Since it is portable, it can be plugged in for use on the breakfast table, in the dining room, or in the living room when entertaining.

The standards by which to judge this appliance are as follows:

Safety — Is it safe to operate? Handles should be well insulated and designed so that they do not burn the hand. Is it balanced and light so it can be lifted easily? Does it have a pilot light? This is a small light at the base that lights when it is heating and indicates that it is plugged in. Does the lid stay

on when the pot is tipped? Does the element have a proper thermostat that controls the temperature? Does it have a solid base to sit on, or is it unstable? Does the cord get in the way when it is in use?

Appearance – Is it attractive? It should be a well-formed shape and have good proportions. These appliances are usually plated with chromium. Is the plating suitable to the form? Does the electric cord attach itself in an unobtrusive way or is it unsightly? All these questions should be asked to satisfy your judgment on appearance.

Cleaning – The mouth must be large enough to admit the hand to the inside in order to clean a coffee pot properly. Is the element enclosed so that the whole pot may be placed in water? Is the cord detachable to ease handling? Do the percolator parts come out easily for cleaning? Are they replaceable if they break? If these questions can be answered affirmatively, the pot can be rated as excellent.

Utility – An impartial consumer report might say electric coffee makers give the largest amount of beverage from the least amount of coffee. They require the shortest contact time and the least handling by the housewife. These appliances are, however, harder to clean and more fragile to handle than conventional coffee pots. From reports like this the utility of the item is proven. It does its job fairly well and is economical in operation.

Economics – How economical is the purchase price of the item. Glass or metal percolator type coffee pots designed to be used on a stove sell in the \$5.00 range. Electric coffee pots sell in the \$12.00 range. Considering all the previous standards, the purchase price of an electric coffee pot is high unless the family drinks large quantities of coffee. In this case the money saved on coffee will compensate for the large initial purchase price. The convenience and novelty might also be an influencing factor in the purchase of an electric coffee pot.

This outline of standards should be applied to all small appliances, such as toasters

and food mixers, that are being considered for purchase.

What Standards Apply to Major Appliances

The major appliance group consists of stoves, washers and dryers, and refrigerators. Let us examine the standards by which to judge one of this group.

The refrigerator is an important kitchen appliance for the preservation of perishable supplies. This appliance keeps the food cool and below the temperature at which bacteria or enzymes multiply. The action of this bacteria changes the nutrition value and flavour of the food and often creates poisons harmful to human beings.

In early days the cooling of food was accomplished by using cold cellars or spring houses. A spring house was built over a flowing well and the water kept the air in the structure cool. These methods were not always effective. In the last 150 years, more positive control was introduced, first by boxes using ice as a refrigerant, and later by using mechanical systems to chill the food.

The present day refrigerator is a development of this process. Refrigeration is the action of removing heat to keep food cool. Refrigerators also include a sub-freezing or freezer unit for the storage of frozen foods which are purchased from the store.

The body or frame of the refrigerator consists of metal shaped by pressing into a box structure, and finished with a baked-on enamel similar to that used on automobiles. The body is insulated to prevent warm air entering the compartments and the interior linings are plastic or metal for easy cleaning. The doors have plastic or rubber gaskets to insure a tight fit to the body. A gasket is a soft plastic strip that is compressed when the door is closed and seals the joint between the body and the door. This also makes the refrigerator air tight. Interior shelves or fittings are chrome plated, rust-proof steel. Plastic or glass drawers or storage shelves are also commonly used.

Refrigerators are classed by capacity. This is expressed as the number of cubic feet of

storage space contained in the compartments. Sizes vary from two cubic feet for the smaller counter unit to twenty cubic feet for the largest family type. Eleven to thirteen cubic feet is the class most commonly purchased for houses. Because the increased cost for large sizes is small compared to the additional storage provided, it is better to purchase a larger unit than is actually required. Overcrowding a refrigerator reduces its efficiency because more food must be cooled and air cannot circulate around the compartment between the packages.

Refrigerators have many special features. Egg shelves, butter keepers, meat compartments, bottle racks, sliding shelves, pivoting shelves, and ice cube areas are some of the conveniences.

Special mechanical features as self-defrosting and controlled humidity are also available on many models.

The mechanical parts of a refrigerator are the motor-driven compressor, the condenser, the freezer, and the thermostat. These are sealed as a unit in the back of the body and require no maintenance. One must rely on the manufacturer's guarantee on these parts when selecting a refrigerator because they are from a technical point of view above comparison by the average housewife, and by many of their husbands too.

The standards for judging a major appliance are similar to those applied to the small household appliances. Safety, appearance, cleaning, utility, and economy are again the factors by which one should analyze the refrigerator mentioned above.

Safety – Does the refrigerator stand solidly on the floor and has it adjustable legs for levelling? Is the gasket at the door thick enough so that a child's hand closed in the door is not crushed? Is the handle high enough to be out of the reach of small children?

Appearance – Are the lines and proportions clean and neat? Do the colour and trim combine to create an attractive shape? Is the interior attractive and well-proportioned by the use of shelves and compartments?

Cleaning – Do all the inside shelves and drawers come out for easier cleaning? Is the interior of chrome plated steel and plastic? Are inside corners rounded for easier wiping? Is it self-defrosting?

Utility – Is it large enough? Are conveniences such as a butter keeper, egg shelves, and bottle racks provided? Is the freezer unit large enough? Is the freezer door suitably located? Is the ice cube area self-contained or inconveniently located?

Economics – The cost in relation to size, and the conveniences offered must be balanced against the individual's financial status.

A MODERN HOME

So many appliances are found in today's homes that collectively and individually they have to be considered when a room is being designed. If all the rules laid down in this chapter are kept in mind, the housewife will find that the appliances make her home far more efficient, and give her more time away from the time-consuming chores of the day. Yet is there any satisfaction in having an enormous, though very efficient, black refrigerator in a tiny pastel yellow kitchen? Obviously the two do not go together, though separately they may appear perfect. Although an appliance may look extremely attractive in the store, always try and visualize it in its intended setting in the house. This is as important in buying a refrigerator, or any household appliance, as it is in choosing chairs, a table lamp, or the drapes. Everything we buy for the home can be judged from two points of view: as it stands by itself; and as a part of the whole, whether this whole is a room or the complete house.



Review Questions

1. What is a guarantee on an appliance?
2. What does credit buying mean? When is it practical?
3. What are the three basic models of an appliance?
4. What is a consumer report?
5. By what standards should an appliance be judged before purchase?
6. What are the most essential appliances?

Activities

1. Prepare a list of appliances both major

and household that you have in your home.

2. Cut advertisements for appliances out of the newspaper. Analyze them as to model offered, price, and guarantee or name brand of the manufacturer. Make a comparison of this information with other advertisements of 'end of line clearances' or 'sales'.
3. Obtain a consumer report of an appliance for class discussion.
4. Prepare an outline of the appliances a young career girl would need for her first small unfurnished apartment. How much would these cost her?

9

HOUSEHOLD TEXTILES



FIRST THINGS FIRST

Before moving into a place of your own some household linens will be required.

The 'linen closet' and 'table linen' are really misnomers because only a few items in household fabrics are linen. Formerly linen was the most used material in the house, but today cotton and synthetic fibres are more commonly used.

Household linens refer in general to bed sheets, pillow-cases, tablecloths, napkins, blankets, towels, washcloths, and dish or kitchen towels.

For an apartment a list of minimum requirements for two would look like this:

2 bath towels	4 bed sheets
6 hand towels	2 blankets
4 washcloths	4 pillow-cases
6 dish towels	

For a larger place, or for more people, this quota will, of course, be larger.

Economy, appearance, and durability are the factors to be considered in making a choice. To best understand these points, we must examine the entire field of household textiles more closely.

HOW ARE TEXTILES MADE?

Even the lowly dish towel belongs to the extensive group of fabrics we use so often in our houses. The basic methods of manufacturing a silken drapery material are the same as those used in the manufacture of a dish towel.

Cloth is made by a weaving process. Two sets of yarns, one called the *warp* (which

runs down the loom), and the other the *weft* (which runs across the loom), are interlaced to produce the fabric. There are three basic weaves of warp and weft which may be used alone or in combinations to produce patterns. These are *plain weave*, *basket weave*, and *twill weave*.

Plain weave is a simple arrangement of the warp and weft in an under-over pattern. As a child in kindergarten, you probably wove paper strips the same way. This is a sturdy, durable weave and can produce striped, checked, and plain patterns in fabrics.

The basket weave is a variation of the plain weave using double warps and wefts side by side, instead of single yarns. It has the same character as plain weave.

Twill weave employs yarns in such a way that the weft passes under one warp and then over three. The next line is staggered using the same pattern over again. These fabrics are extremely durable and the twill weave allows many diagonal patterns to be formed. Denim, for example, is a cotton in twill weave.

There are many other weaves but they are rarely used for common household textiles.

DIFFERENT FIBRES MAKE DIFFERENT CLOTHS

The commonly used fibres in household textiles are cotton, flax, wool, and such synthetics as rayon and the acrylics. Each has unique properties which make it suitable for different purposes.

Cotton fibres are made from the boll of fibres around the seed of the cotton plant. Cotton fibre is light and pliable and forms a

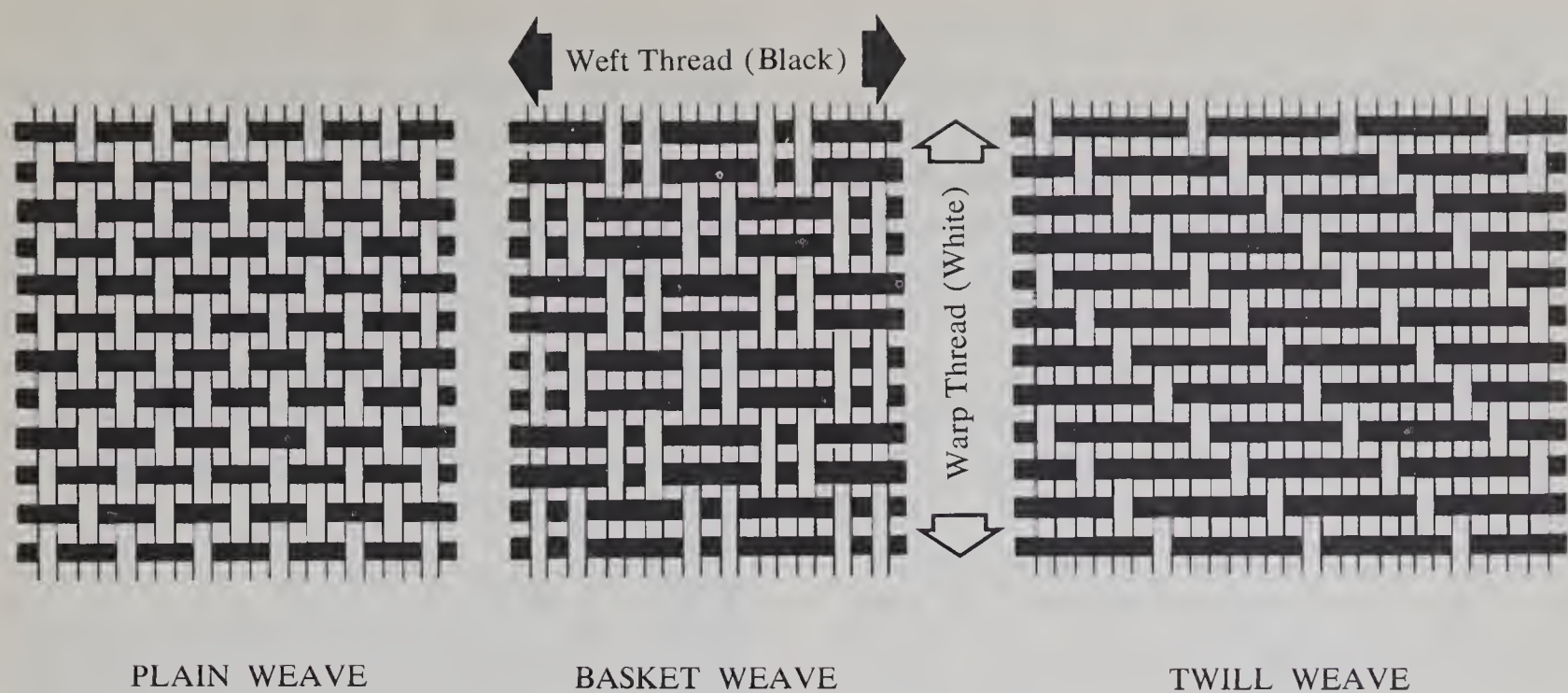


Fig. 9-1 The three basic textile weaves

soft cloth. Because cotton is not resilient it creases and wrinkles. It holds its shape against moisture and heat and it can be easily dyed. Cotton is also the least expensive fabric available.

Linen is made from the fibre of the flax plant. It feels slippery to the touch and is very strong. Because it is smooth and lustrous it feels cool and does not soil easily. Linen cloth is heavy and does not take dye well.

Fine linen cloth is expensive, although coarser grades are available at moderate prices.

Wool fibre varies according to the type of sheep from which it comes.

Mohair, from the Angora goat, is strong and wiry compared to *cashmere*, which is a soft and silky wool.

Most wool is not smooth to touch but rather rough or coarse. It is the warmest cloth because air is trapped around the fibres creating a layer of insulation. Wool is very resilient and not easily creased. It is a strong and expensive fabric, but extremely durable.

Rayon fibre is produced from the alteration of the chemical structure of wood. Acrylics are made from simple chemical compounds developed by man. This group includes 'Orlon' and is closely related to the family of nylon and 'Dacron'. The cloth made from all these fibres is similar and as

a group displays the following characteristics – durability, good colour range, colourfastness, good laundry qualities, lightness, warmth, and stability under moisture and heat.

FINISHES FOR TEXTILES GIVE CHARACTER

After the yarn is made into cloth, several finishes can be given to the material to produce useful effects. Standard finishes include dyeing and printing for colour and pattern. Special finishes are *napping*, *mercerizing*, *preshrinking* or 'Sanforizing', and *glazing*.

Napping is a brushing of the surface of the material to produce a fuzzy cloth. This is useful in blankets to trap air and it increases the insulation value of the fabric. It also makes the material more absorbent. Napped cloth shows wear quickly because the actual weight of the material is not increased by the process.

Mercerizing is a finish applied to cotton. A caustic-soda bath makes the cloth stronger, more lustrous, and very absorbent. This is used mostly in cloth for towels.

Once upon a time cotton articles shrank at the first washing to nine-tenths their original size. Preshrinking or 'Sanforizing' involves a simple shrinking of the fabric using moisture. This process is applied to cotton fabrics and is done before the material is cut into shapes for use.

Glazing is a chemical coating on the surface which adds lustre and smoothness to the material. This is useful because it increases resistance to soil. However the finish does wear off eventually, after several washings.

COTTON – THE HOUSEHOLD CLOTH

All the household fabrics receive hard wear and many launderings. The more durable the material, the better it is for the housewife. Nevertheless our concern for style does not end in this chapter and selection of textiles cannot ignore design.

Cotton bed sheets are still called 'linen' even by well-informed people. These items must be of good quality because of the wear and many washings they receive. Sheets and pillow-cases are laundered very often and poor quality cotton becomes limp and dull looking after a short time.

The size of sheets is an important factor. The two types of sheet available are *contoured* and *flat*. The contour type is shaped to fit snugly around the corners of the mattress, and the flat type is tucked under in the traditional manner.

Contoured or fitted sheets provide a smooth, wrinkle-free surface and they stay in place. They ease the task of making a bed but are more expensive than flat sheets.

Flat sheets should be much larger than the mattress, so that at least 12 to 18 inches of material is tucked under the mattress at the ends and sides.

Cotton used for sheets may be either *muslin* or *percale*. Muslin sheets are heavier than percale and use a heavier yarn. The thread count per square inch of material is the traditional way of measuring the weight of sheets. Muslin is available in material with 128 to 148 threads per square inch.

Percale sheets are smoother and lighter than muslin. They may have 160 to 180 threads per square inch because they are made of a finer cotton yarn.

Percale is easier to launder than muslin but does not wear as long or as well.

Good quality cotton sheets have strong

smooth hems at the top and bottom. Even, small, firm stitches hold the hemmed ends; and the top hem is usually 3 to 5 inches wide, the bottom hem 1 inch in width. The side edges are *selvages* which appear as tapes on the sheet. Selvage is composed of the left over warp yarns which are woven thicker and closer together to form a strong tape. This is normally done as the edge of the material on the loom in the manufacturing process.

DESIGN IN COTTON SHEETS

Would you like to express your femininity with a pink bed sheet, or add a lavender tint to the bedroom colour scheme by using a mauve sheet? You can do this; it is only a matter of choice because many colours in decorator shades are available in bed sheets. Good quality cottons resist fading after much laundering but poorer quality sheets tend to fade. Of course the colours should blend with the room and be harmonious with other colours of the blankets and furniture.

Fresh design effects are attractive on bed linens but caution must be exercised in making a selection. Heavily embroidered edges tend to chafe and scratch and can disrupt a good night's sleep.

QUEEN SIZE OR KING SIZE SHEETS

Cotton sheets come in many sizes to suit all beds. The most common types of sheets are based on bed sizes and are as follows:

<i>Bed Size</i>	<i>Sheet Size</i>
Single	72" × 108" long
Long single	72" × 113"
Three-quarter	81" × 108"
Double	90" × 108"
Long double	90" × 113"
Queen size	90" × 120"
King size	108" × 122"

BLANKETS OF WOOL OR COTTON

In choosing a blanket remember that appearance and comfort as well as durability are important. Personal preferences influence the decision but most people desire lightweight, warm blankets.

Blanket sizes are made to fit bed sizes. Some common types are single bed size 65" × 90", and double bed size 80" × 90".

The types of blankets available are of wool, 'Orlon', and cotton flannelette. Flannelette is a napped cotton and is often used as a top-sheet blanket on a bed or as a summertime light blanket.

'Orlon' resembles wool and is becoming very popular, but wool still makes the finest blankets. Wool is durable, warm, and luxurious in feeling. It is expensive, though, and can suffer damage from moths. 'Orlon' has a light fluffy quality, launders well, and retains its appearance after washing. Being a synthetic fibre, moths will not attack it, and it is recommended for use by people who suffer from allergies.

In addition to blankets, there are *comforters* available for use. A comforter is a type of blanket filled with down and feathers or with foam-rubber chips. It is very much like a sandwich with two light blankets at the top and bottom. It is deep, plush, and very warm because the filling traps air and acts as a good insulator. It gives the sensation of being covered with very warm, very large marshmallows.

Electric blankets seem to be replacing comforters. They contain, inside the material, electric wires which heat and give warmth. The current of electricity is controlled by a switch and as many as eight temperatures from low to high can be obtained. The actual blanket containing the wires may be of wool or 'Orlon'.

DESIGN AND FINISHES OF BLANKETS

Colour and texture are the two main ways that blankets show their beauty. The Hudson Bay type of blanket has solid colours with a bar or stripes at the top and bottom. Some have several lines of different colours as a pattern. These blankets have an interesting story to tell. In this country's history, some of the first commercial ventures entailed trade with the Indians. The Indians offered beaver pelts, which

were highly prized in England, in exchange for blankets, axes, utensils, guns, and sugar. To indicate the number of pelts each blanket was worth, short stripes about six inches long were woven into the lower side. These stripes are still seen today and are referred to as *points*. A four-point blanket is of good quality and would originally have been traded for four beaver pelts.

Other designs for blankets use patterns woven into the fabric and some use edgings or finishes for decoration. Wool stitching at the sides makes the blanket stronger and adds a decorative effect. Bindings of silk or rayon perform a similar function at the top and bottom.

Pillows are necessary accessories for comfort. They consist of a bag or case made of cotton and stuffed with down, feathers, or foam rubber chips.

Pillow-cases usually have the same quality characteristics as sheets. They should fit smoothly on the pillow, without wrinkles, for the most comfort. The sizes of pillow-cases are larger than the actual pillow and should be at least twelve inches longer.

LINENS ON THE TABLE

A humble table covered with a fine tablecloth is transformed into a new shape. Draped corners, colour, and pattern all contribute to a gracious background, ready to receive dishes and cutlery.

Table linens were originally used to protect the table top from damage by dishes and food. Today they become background and offer the household a variety of colours, designs, textures, and patterns. The choice of a tablecloth is a personal one, but its appearance and its hard wearing qualities should govern the decision. The most common materials are linens, cottons, rayon, and lace. Linen *damask* is the traditional material for tablecloths and it gives a formal and gracious appearance to any table. Damask refers to a type of close linen construction, similar to a basket weave. Linen has a fine texture, well-suited as background for dishes and cutlery, but it is expensive. It washes

well, resists soil, and with care endures for a lifetime.

Cotton and rayon are also made to resemble damask cloth and are less expensive than linen. They lack the qualities of linen but are quite serviceable.

Lace used to be the most elegant of table covers. If it is hand-made, it can be a family possession passed on from generation to generation. It has several advantages in that its appearance is good and it can be used either formally or informally. It launders well and need not be ironed.

The sizes of tablecloths available are numerous and one can be found to fit any table, regardless of its shape. Normally a cloth should extend eight to ten inches over the edge of the table.

Napkins to accompany table linens are found in the following sizes – luncheon napkins, 12" × 12"; dinner types, 15" × 15" to 24" × 24". Other sizes may also be available for special purposes.

PLACE MATS FOR FORMAL OR INFORMAL USE

Contemporary thought suggests that tablecloths are unnecessary. Tables are of oiled teak or plastic finishes and do not require the protection formerly offered by coverings. To provide a modern background for dishes, a *place mat* or small area of cloth only would be required. This mat fits directly under the dishes and cutlery on the table and gives colour and texture as a contrast to the place setting.

Place mats are made of a variety of materials – linen, cotton, wood strips, plastic, reeds, rush. The size may be 12" × 18" or 16" × 24", and numerous colours and textures are available for special effects. They are usually cheaper than tablecloths and are easier to launder.

TOWELS FOR BATHROOM AND KITCHEN

Outstanding designs and colours in towels have made kitchens and bathrooms the glamorous areas of our houses. The materials used for towels are cotton (as *terry-*

cloth), and linen for kitchen towels or dish towels. Terrycloth is a cotton with uncut pile loops on both sides of the material. This makes it very absorbent and soft, and it is the favourite fabric for hand and bath towels.

Linen is the best fabric for dish towels because it absorbs water well and does not leave lint on wiped surfaces. Some treated cottons, such as the mercerized ones, have similar properties and are also used as kitchen towels. Terrycloth towels can also be used as dish towels in the kitchen because of their absorbency.

Before choosing the towels, look for appearance, the absorbency of the material, and the weight and durability of the fabric. Good towels are thick, very absorbent, and have well-hemmed ends.

Heavy decoration on the towel, although pleasant to look at, may interfere with its function of wiping and drying. Some designs use metallic threads and hard, flat, patterned areas. These scratch the face and hands and are made for 'show' rather than daily use. For durability the side edges of the towel should have woven selvages and ends should be well-stitched hems.

The patterns and colours available in towels are countless. Stripes, solids, floral prints, and geometric patterns form only a small part of the variety. Remember to coordinate the colours with the room colour scheme, and that solid coloured towels go best with patterned wallpapered bathroom walls and with other towels of patterned design.

The sizes of towels available are numerous and suit many conditions. Bath towels or bath sheets are 20" × 40" up to 36" × 72". Hand towels are 18" × 36" and wash cloths are usually 12" × 12".

CARE OF HOUSEHOLD TEXTILES

The required quantities of linens given in the first part of this chapter is a minimum list. For proper care, three of each important item per person is desirable. This permits one for use, one in the laundry, and one in

reserve for sickness or emergencies. This system rotates the household textiles so that wear is evenly spread over the three pieces, and will enable you to get the best and longest life from them.

Linen laundered by good commercial laundries often appears better and fresher than when it is done by the housewife. However, a greater price is paid for commercial laundering, not only in money but also in the length of life of the fabric, which soon begins to deteriorate very noticeably. Heavy machines and stronger soaps definitely reduce the durability of the linen. Precious and expensive linens might well require your personal attention in hand laundering.

USING LINENS AS DESIGN ACCESSORIES

Once sufficient linen for the home is provided, can it be used to enhance design? Can it, by careful placing, serve its purpose and yet in addition create an interesting form and improve the appearance of the various rooms it is found in?

Everything in a room, no matter how small, contributes to the design. With small items or areas, *contrast* is the key to success. A blue tablecloth and white dishes or a red towel on a white bathroom wall are

exciting design elements. They sparkle and become minor focal points of colour in a room. Try to use linens to create emphasis and do not be timid, because with small areas of colour almost anything is permissible. A bathroom predominantly white could have towels of red, black, blue, and yellow placed in it for a pleasant effect. By adjusting the folding or hanging of the towels, more or less colour can be exposed to create a composition that is pleasing to the eye and very exciting.

The different methods of folding or placing towels are worth some mention. Stacks of towels folded and placed on a shelf with various colours showing is a refreshing idea. Two contrasting colours hung side by side and towels hung in rings to form a draped effect are used quite often. Always be aware of the concept of design. These ideas should influence the care you give to your own personal appearance. You would not wear a lipstick colour that does not suit your complexion, nor would you wear orange shoes with a bright red dress. The same attention to detail must be applied to the smallest item in the house because the house can reflect personality just as much as lipstick or shoes.



Review Questions

1. What are the three basic weaves used in household textiles?
2. What is the warp and the weft of cloth?
3. What does napping in a fabric mean?
4. What is 'Sanforizing'?
5. Describe muslin and percale. What does 'thread count' in a fabric mean?
6. Describe how place mats can replace tablecloths.
7. What is terrycloth? What is it used for?
8. Describe a selvage.

Activities

1. Examine various fabrics and determine what weave was used in their manufacture.
2. Draw up a list of the minimum linen requirements for a family of five people. Bear in mind the rotation process for major items such as sheets.
3. Watch for advertisements of linens. Compare price ranges for percale and muslin sheets.
4. Discuss how 'linens' add to the decoration of the interior. This would cover tablecloths, blankets, towels, and bedspreads.

TABLE APPOINTMENTS



FOR SHOW OR UTILITY?

The working girl decides to throw a housewarming party in her newly furnished apartment for her family, friends, and fellow workers. She thinks it might be a good idea to be kind to the boss and invite him also. Plans are underway to impress the guests with a fantastic menu for the buffet dinner when a horrid thought arises – the table appointments have not been purchased. So, out with the purse and see what the budget will allow!

She has matured considerably since she left her parents' home, and her approach to design is the recognition that it plays a large part in life. She realizes that it is as necessary to be consistent in the purchasing of well-designed items as it is in taking care of one's clothing, grooming, and personal appearance.

As people go through life they collect or buy a variety of things that appeal to their own particular aesthetic sense. They may include birthday or Christmas gifts which have a special sentimental value – perhaps sterling silver cutlery or fine china dishes. These items are cherished and reserved for special occasions.

Apart from this natural wish to preserve and keep near things that you like or are dear to you, good design should be considered in the selection of appointments for ordinary everyday use since they will have an effect on the actions of living and working. Well chosen cutlery, dishes, and appointments will play their part in making the daily meals a pleasant and harmonious experience, and can create an atmosphere

of happiness and well-being in the home. Conversely, a badly served meal on an untidy table is the seed for discord.

THE NEED FOR FOOD

Food is of prime importance to all living things because the primitive instinct for self-preservation calls for food – the great necessity of life. Food appeals to many of Man's senses – sight, smell, and taste. Even the sense of hearing can be included; not many people can recall the sound of bacon sizzling in a pan without their mouths watering.

The consuming of food is frequently a major part of a social affair. Many holidays are feast days, or *festivals*, and invariably include a feast as part of the ceremonies. In our modern society almost any occasion or meeting is accompanied by a sumptuous meal – weddings, church club and service-club meetings, fund-raising dinners, receptions, and even school reunions.

Basically meals can be divided into two types – the informal and the formal.

Informal Dining

Family meals are usually informal or casual. This is particularly true of breakfast and lunch; and barbecues, 'pot-luck lunches' and buffet dinners are part of a growing trend to more casual meals in the home. Despite the informality, careful attention to service and table appointments will add to the interest and enjoyment of the meal.

On special occasions such as Sunday or a birthday, a more formal atmosphere prevails and more attention is paid to dress, service, and appointments. This pattern of

Sunday dining prepares the family for the social graces required when dining outside the home and on formal occasions.

Formal Dining

This is the special occasion at which you are the guest or the hostess. This is the kind of dinner that our working girl served for her guests even through it was a buffet dinner. The best pieces were used and the linens, dinnerware, glassware, and cutlery harmonized beautifully and enhanced the setting and the meal. She was well pleased with the beauty of her purchases, and more pleased when the guests complimented her on the good taste and quality of her selection. This set the tone for a happy and most successful party.

Let us examine the criteria on which she based her choice.

DINNERWARE

Dinnerware can be made of several materials – ceramics, glass, plastic, metal, wood.

Ceramics are the most commonly used material and the manufacturing process has remained unchanged throughout history. Pottery making was practiced in all ancient civilizations, and in China it was perfected to a fine art. Chinese ceramics were so prized that the name ‘China’ was applied to all good dinnerware and the name remains with us even today. Early ceramics depicted in pictures the customs, religious beliefs, and even the history of the societies that made them. These pictorial themes were applied as delicate decoration to the surfaces and archeologists today can use many of these old ceramics as a source of information on ages past.

Ceramics are made of clay and water which are mixed and shaped, then burnt or fired to harden the form. Clay is one of the most common materials of the earth’s surface and ceramics can be produced almost anywhere in the world.

To shape the clay, a wheel device is used to spin the material, and the potter’s hands form the moving clay. Other methods use

moulds which press a shape by squeezing clay between two forms. Most dinnerware is flat and is made by the moulding method. Firing of ceramics is done in a large oven called a *kiln*. This hardens the clay. *Glazes* are then placed on the clay by dipping the piece in a thin liquid of minerals and firing the clay again. This glaze forms a durable, smooth surface on the clay, giving it colour and lustre and making it non-porous.

Decorative effects can be obtained in the glazing process by using several colours, a spatter glaze, or by painting patterns on the clay with liquid glaze. The decoration of dinnerware is a highly refined art and many variations in pattern and design are possible.

CERAMICS – TYPES AND USES

Many types of ceramics exist. Dinnerware or so called ‘china’ is available in several different categories. There is porcelain, bone china, pottery, earthenware, and stoneware, which is sometimes called ovenware.

Porcelain is the original Chinese type of ceramic which was made from local clays



Fig. 10-1 The true test of good porcelain is to hold it up to a light. The shadow of your hand shows that it has a translucent quality

and minerals. European porcelain (which imitated the Chinese), is also very fine and is made from a white clay found in several countries. The white clay used by the early English master potters is known as *kaolin*.

The recognized characteristic of porcelain is translucency. When a porcelain dish is held up to a light, the shadow of your hand can be seen through it. This is illustrated in Fig. 10-1.

Bone china was developed in England by Josia Spode as another imitation of original Chinese ceramics. English potters added crushed cattle bones to their clay and the resulting product was a white china which is very translucent. English bone china takes glazes very well and lends itself to fine decoration.

Pottery is a term applied to a large field of ceramics. Modern use of the word means the hand-made heavier types of clay ware usually made on a potter's wheel. It has the strong form and texture we associate with North American Indian or craft type ceramics.

Earthenware is a porous, opaque type of ceramic and is made in several countries as inexpensive local dinnerware. Sometimes a glaze is applied to reduce the porosity and add colour and pattern.

Ovenware or stoneware is a ceramic that is fired at a very high temperature. This type of dinnerware can actually be used to cook in without breaking. Dinnerware, casserole dishes, and even pots are often made of stoneware.

IDENTIFYING DINNERWARE BY NAME

The manufacturers of fine china were very proud of their craft and often applied their names to their ceramics. In England, *Spode*, *Wedgwood*, and *Minton* are the family names of very fine dinnerware. In Germany *Rosenthal* is the outstanding name of a family of craftsmen and also of their products.

Often the location or town of the factory became the name of the dinnerware. In England *Royal Worcester* is made in the

town of Worcester, and *Staffordshire* is also a county famous for its potteries. In Holland *Delft* is the city which gave its name to *Delftware*, a blue and white dinnerware. The United States of America produces *Syracuse* and *Lenox* as fine dinnerware and *Royal Copenhagen* is the finest of the Danish ceramics. Other English names of ceramics are *Royal Doulton* and *Derby*.

All these are available all over the world, of course, and you can buy the finest china your budget will permit.

BEAUTY THREE TIMES A DAY

Perhaps your finest china will only be used on special occasions, but well-designed inexpensive products are also available for daily use.

Dinnerware of less expensive types and simple patterns can be quite elegant. Solid colours (usually white), and uncomplicated shapes are best; and these can be purchased for four to seven dollars for each *place setting*.

A place setting is a term used for a group of five pieces of china. This group consists of one cup, one saucer, one large dinner plate, one salad plate, and one bread and butter plate. When you purchase six or eight place settings as a packaged set you may receive several serving pieces as a bonus. These may include a cream pitcher, a sugar bowl, a salad bowl, and a tea or coffee pot.

It is good advice to buy open stock patterns in dinnerware because you can add to your set or replace broken pieces very easily. Open stock patterns are available for long periods of time and you may buy a few or as many pieces as you need.

Years ago it was considered correct only when all the dishes on the table had the same pattern. These days it is quite acceptable to mix dishes of different patterns. However, the colours and patterns should be harmonious and not compete with each other for attention.

The various courses of a meal can be made into individual set pieces by serving

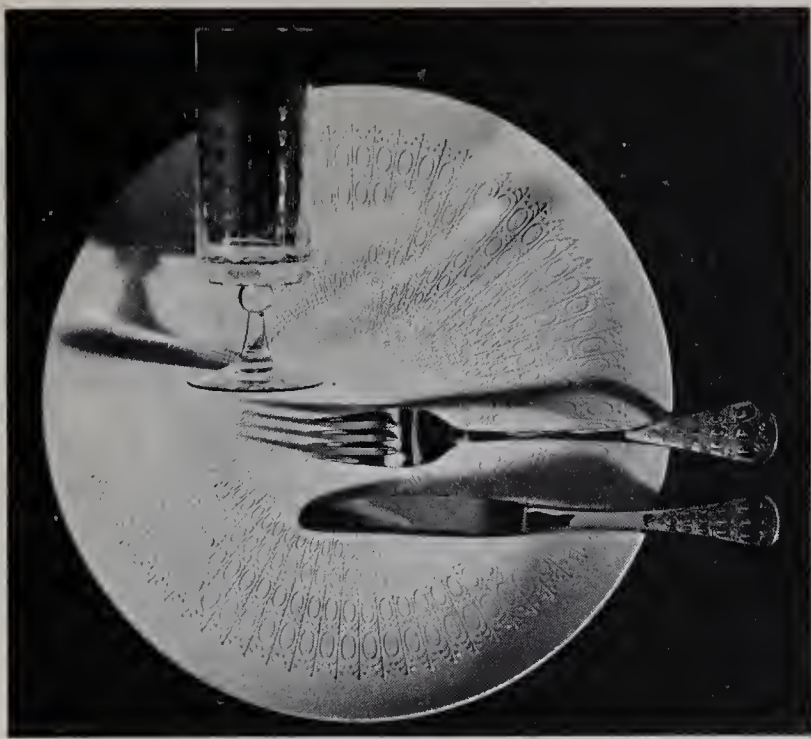


Fig. 10-2 Table appointments are beautifully harmonized

them on dishes of contrasting colours and patterns. Similarly, salads served in wooden bowls appear fresh and appetizing as well as adding variety to the meal.

SELECTION OF DESIGN

Ornate patterns on dinnerware are almost a tradition and it must be admitted that they can be delightful to look at. However the purpose of a dish is to hold food, and any design that neglects its function is not well thought out.

Patterned dishes can become tiring to look at and a mixture of too many types of patterns on a table can lead to utter confusion.

The design of dishes should, of course, be in harmony with the design in the house. A simple, solid dish, say of white china, is in itself beautiful by simply expressing its shape. It enhances the food placed on it by providing a good background. The same dish with a simple pattern or colour around the edge to strengthen the round, flat shape is equally acceptable. The edge of the plate is the proper place for a pattern.

Be wary of textured or pierced-edged plates. While pleasant to look at, they trap food particles and are difficult to keep clean.

PLASTIC DINNERWARE

Plastics are the miracle material of this century. They can be made to do the job of many different materials, and in many cases they do it better. Plastics can even imitate the characteristics of appearance of other materials such as wood, china, and glass.

Plastic dinnerware is inexpensive and generally unbreakable. The designs and colours are very good and a great variety is available. The use of plastics as dinnerware will grow and improve with time, and they will probably replace china in all but the most expensive categories.

Some foods stain plastic, requiring special solutions to cleanse them; and knives tend to cut the surface of the plates. These disadvantages should be noted when you are considering the purchase of plastic dinnerware. For everyday use the advantages are obvious, especially where there is a family.

GLASSWARE — CRYSTAL-CLEAR CONTAINERS

Three thousand years ago some Phoenician merchants beached their ship on a sandy Mediterranean shore and made camp for the night. Some driftwood and dry seaweed was collected to make a fire and after a short meal they slept. In the morning the cold ashes were swept away and in the sand around the fire they found small globules of a shiny, hard, multi-coloured material. At first they thought the gods had bestowed a gift upon them, but their keen minds soon realized that the ashes and sand had fused in the heat of the fire to create a new substance — it was glass.

Glass is still made of sand or *silica* and potash. It is formed by blowing or moulding into many useful shapes. Glass blowing is a fantastic operation to watch. A steel pipe is dipped into molten glass, then the craftsman blows into the other end, making a balloon or bubble of glass. By spinning the pipe and working the glass, he can create many beautiful and intricate forms.

TYPES OF GLASS

Different types of glass are made by adding

chemicals to the basic mixture. Lead glass contains the metal lead. This glass is highly lustrous and reflects light in a wonderful manner. It is used for *cut glass* articles and is fairly expensive. When tapped with a metal object it produces a musical bell-like note.

Ordinary glass contains no special chemicals, except lime which helps the materials fuse. Windows, bottles, and other common glass objects are made from this inexpensive lime glass material.

Crystal is a name given to ordinary lime glass of very fine quality which has a high reflective characteristic.

Heat proof glass is made by adding the chemical Boric Oxide to the glass. 'Pyrex' is a trade name for this type and it is used for cooking utensils. The glass may be transparent or opaque with patterns and colours incorporated in the design. It is used for chafing dishes, casseroles, and ovenware.

THE MAKING OF GLASSWARE

Glasses are blown or moulded and the very best glasses or *stemware* are manufactured by blowing. You can recognize a blown object by the marks at the bottom of the stem. A slight projection indicates where the blow pipe was cut off from the object. Moulding operations are used to produce less expensive types of glasses and also flat objects such as dishes.

Decoration of glassware is a traditional art. Modern concepts normally consider that the beauty of transparent glass and the form, colour, and shape it takes are enough without applied ornamentation. A beautiful pitcher of elegant form needs no additional decoration.

To make some glass articles more attractive, certain processes are used for decorative effects. Colour may be given to glass by adding minerals, or it may be painted on the surface as a pattern. Alternatively the surface of the glass may be patterned by *sandblasting*, *acid etching*, or cutting with *abrasive wheels*.

Sandblasting is a process whereby fine particles of abrasive sand are forced by air pressure against the surface. These particles rub away part of the material to form designs.

Acid etching uses a strong acid to eat away the material in controlled designs or patterns. The glass is covered with a waxy chemical that resists acids, and patterns are scratched into the coating. The article is immersed in acid and wherever the covering is broken, the glass is slightly eaten away. The end result can be a fine lacy pattern or design.

Cutting is the most popular method of decorating glass. The glass surface is cut and polished by machines or by hand. Lead glass is hand cut and produces the most sparkling and brilliant glass articles. Intricate patterns and deep cuts or lines usually indicate a hand-cut object.

SELECTING GLASSWARE FOR USE

The quality of glassware is often associated with the name of the manufacturer. These people have world wide reputations and their glass is sold in most countries.

Orrefors is a Swedish firm that makes renowned glassware. *Venetian* glass has exquisite forms and colours. *Corning* and *Libby* are American firms making fine quality articles, and *Rosenthal* in Germany and *Baccarat* in France produce interesting glassware. *Waterford*, in Ireland, manufactures high quality lead glass.

The shapes and sizes of stemware are based on precise usage. A goblet contains a certain amount of liquid and a sherbert glass holds a certain amount of dessert. Fig. 10-3 gives the size and use of the common shapes that are available.

GLASSWARE IN HARMONY WITH OTHER THINGS

Glasses should be chosen to blend with the design of the cutlery and dinnerware on the table. Many firms such as Rosenthal actually make glasses and cutlery which are designed to harmonize with their makes of dinner-

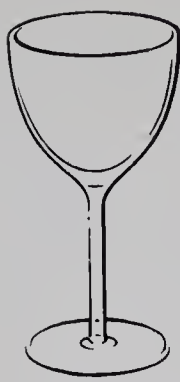
STEMWARE



13½ oz.
Tall Tulip
or Parfait



9¾ oz.
Short Tulip



9¾ oz.
All Purpose Goblets



5¾ oz.



8 oz.
Tall Sherbert



7¾ oz.
Sea-food
Saucer



4 oz.
Goblet



5½ oz.
Footed Juice



2¾ oz.



1 oz.

Goblets



3¾ oz.
Goblet



4 oz.
Snifter



5½ oz.
Low Sherbert



13½ oz.
Luncheon
Goblet or
Sherbert

FLATWARE

SPOONS



Round Bowl
Soup Spoon



Dessert
Spoon



Teaspoon



Coffee Spoon

KNIVES



Butter Spreader



Dinner or
Place Knife



Steak Knife



Luncheon or
Dessert Knife

FORKS



Sea-food Fork



Salad Fork



Dinner or
Place Fork



Luncheon or
Dessert Fork

CARVING PIECES



Steel for a
Carver



Carving Fork



Carving Knife

SERVING PIECES



Sugar
Tongs



Sugar
Spoon



Gravy
Ladle



Tablespoon



Cheese
Server



Pickle Fork



Cold-meat
Fork



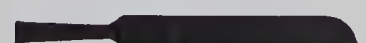
Salad
Servers



Cake and
Pie Server



Cake
Breaker



Bread
Knife

Fig. 10-3 Stemware and Flatware

ware. Plain designs go well together, and curving designs in dinnerware blend with similar curves in glasses and cutlery.

In making the final decision on glassware, the following should be taken into consideration – utility, appearance, and harmony with other dinnerware.

FLATWARE – THE TOOLS OF EATING

Our early ancestors used their fingers to eat with. The similarity between fingers and a fork is immediately obvious. The fork is really another little hand complete with fingers and is used just as a hand can be used.

Flatware consists of forks, knives, and spoons. Such other serving pieces as ladles and large spoons are also considered as flatware.

There is a great tradition in the ownership of flatware that is felt by all housewives. Silverware was originally a family possession handed on from generation to generation, and it symbolized the wealth they possessed. Silver coins were often melted down to make silverware, so in fact it was real currency to the family.

Today flatware adds a decorative effect to a properly set table by its warm sparkle. It is available in several types of material and combinations of materials. Silver is best known, but stainless steel, and even wood and bone or ivory are also used. Cheaper sets make great use of a variety of plastics.

SILVER – PURE AND SOLID

Sterling silver is the most expensive and solid form used in flatware. Solid silver is really too soft to use in a pure form, and knives and forks of pure silver would bend when used. To make silver stronger, copper is added. This mixture is called sterling silver and to be rated as sterling only 75/1,000 or less than ten percent of the metal may be copper.

Sterling is highly prized and soon becomes a cherished possession, carefully kept and passed on as an heirloom to daughters or granddaughters.

Silver plate is a thin layer or coating of pure silver applied to a copper base. Modern silver plate is fused by electrolysis on utensils of nickel and copper. The quality of plate depends on the thickness of the silver and on whether areas receiving more wear than others are reinforced. This is done by putting a heavier plating on areas of greater wear, such as the bowls of spoons.

Silver plate is, of course, much less expensive than sterling and care must be taken in selecting silver plate because thin plating wears off and reveals the copper base. Cleaning too often with harsh cleaners can often shorten the life of silver plate.

New silver tableware has three standard finishes. These are: *Bright finish*, *Grey finish*, and *Butler finish*.

Bright finish gives a highly polished and mirror-like surface.

Grey finish is dull, and as its name indicates almost grey coloured. It is produced by using an abrasive and it is effectively used on handles of elaborate design to show raised details.

Butler finish imitates the appearance of silver which has been cleaned and polished for many years. The butler's task in a grand home was to polish the silverware after each use and through this it acquired a dull, mellow sheen.

Stainless steel is becoming more popular for use and many interesting designs have been developed. It is an *alloy* of steel and chromium. An alloy is a mixture of the metals made in the molten stage.

Designs in stainless steel flatware can be formal or informal. Usually the design is simple and bold and blends well with most dinnerware. Care has been taken not to imitate the elaborate designs of silver in the best stainless steel and newer designs are fresh and exciting.

Swedish or Danish designs in stainless steel are notable for clean, simple lines and expressive functional forms. The finishes available in stainless steel are bright and *matt*. *Matt* is a dull, mellow finish.

SELECTION OF DESIGNS IN FLATWARE

Always select a design to harmonize with other table utensils. In silver, many designs are available to suit any pattern in dinnerware. Silver may be very simple or very ornate; the choice is a matter of taste.

Consider proportions and weight balance when selecting a design. The proportion of a handle to the bowl of a spoon or tines of a fork should be pleasant. When held normally in the hand the piece should balance and not be top or bottom heavy.

Stainless steel requires less cleaning than silver because it does not tarnish. Tarnish is a discolouration caused by certain chemicals in the atmosphere which turn silver brown, and it must be removed by cleansers.

Tableware can be purchased in sets sufficient for four, six, eight, or twelve people; or alternatively pieces may be purchased separately. An individual *place setting* is also a common way to buy the necessary pieces economically. A place setting consists of five pieces – a knife, dinner fork, soup spoon or a dessert spoon, teaspoon, and a salad fork. The last is smaller than a dinner fork.

If purchased from open stock, more spoons and knives can be added to the basic setting when the budget allows. Several serving pieces are also available. These are gravy spoons, ladles, cake breakers, cake servers, fish knives, and cheese knives. The table in Fig. 10-3 shows the different pieces and their relative sizes.

TABLEWARE ARRANGEMENT

The arrangement of tableware is based on a traditional pattern. The dinner plate is placed in the middle of the setting and the forks are laid out on the left. The knife is immediately to the right of the dinner plate and at the point of the knife the water glass is placed. The soup spoon and teaspoon are located to the right of the knife. Usually the napkin is placed to the left of the forks (a salad fork and the larger dinner fork), and the bread and butter plate at the tines of the fork. Directly above the plate are the

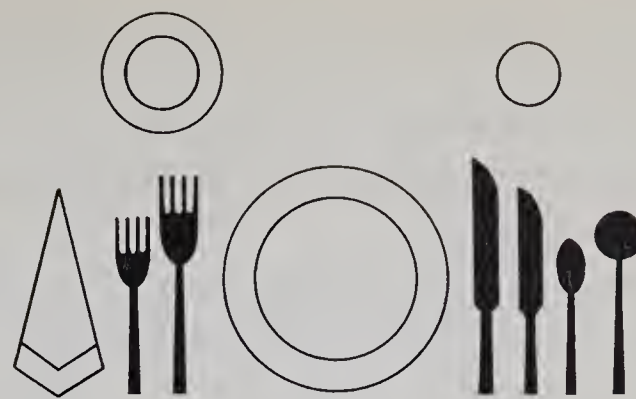


Fig. 10-4 Place settings vary from area to area, from meal to meal, and with different menus. This is a simple dinner arrangement; the dessert spoon and fork are set after the entrée or main course has been cleared. There are, though, few hard and fast rules; for example, the napkin is often placed on the side plate or on the dinner plate.

dessert spoon and fork. A cup and saucer, if placed on the table as part of the setting, are placed to the right of the spoons. Fig. 10-4 shows the basic setting, though this varies from country to country and depending on the dishes to be served.

METAL HOLLOW WARE

Hollow ware refers to bowls, pitchers, and serving pieces used with dinnerware. These are made of silver, silver plate, pewter, and stainless steel. The designs and patterns on silver hollow ware are in no way related to flatware, but they may blend with cutlery or dinnerware patterns.

TABLE CENTRES AND FLOWER ARRANGEMENTS

Now you have all your flatware, dinnerware, and glassware; and you are ready to set the table. Take care because a poorly arranged table can be dull and uninteresting. The entire layout of pieces on the background of a table linen must be considered as a design or composition.

First you need a focal point for the table and this can be candle sticks, a bowl with fruit overflowing the edges, or best of all a flower arrangement.

Floral arrangements can be the most effective focus. They are warm and colourful, and if skillfully arranged add interest

and life to the table. The flowers should be chosen in colours that blend with the colours in the room, and the container or vase should have a shape that is harmonious with the arrangement.

Japanese flower arrangement is a highly developed art well deserving careful study. The search for beauty in the Orient is often expressed in flowers arranged as a focal point in a room. Japanese flower arrangements are very popular in North America and the basic rule is simplicity. A few flowers and an interesting piece of driftwood or a branch could be perfectly sufficient. Very little in the way of materials is required; and a few leaves, or even weeds, can be used to create an artistic composition for the room.

Western arrangements tend towards overflowing bouquets of flowers with a wealth of colour; however simpler groups are just as attractive.

Flowers should be used in imaginative ways as decoration. Living plants with or without blooms can be used in the same way. One in the bathroom helps to decorate a difficult room – bathing in a tub flanked by a plant makes all the difference, and can even be like a dip in a forest pool!

Plants and flowers can also be used successfully as centre-pieces of a table. In this use they must be kept low so that they will not obscure the view of diners or distract from conversation at the table.

The making of artificial flowers and plants has now reached such a high level of perfection that at times the difference between

them and the living ones can only be determined by the touch. They lack the perfume that many living flowers have, and will collect dust if left too long on display; but for people who do not mind the artificiality, the advantage is that they can be washed, stored away, and used at a later time.

Interesting containers or vases for plants add much to a good flower arrangement. Old glassware, handmade ceramics, old coffee or tea pots, in fact anything you might care to use, can add a warm touch to the composition.

Cacti gardens are regaining popularity. They require very little care, yet some varieties are striking in form and put out vivid blooms. These desert gardens are interesting in a room because of the distinct shapes of cacti which blend well with most furnishings. Artistic compositions can be created in a flat container by using various sizes and shapes of plants and including old stones, pebbles, and coloured pearl chips.

The home is now complete. It has been furnished and a start has been made on all the purchases necessary for a gracious social life. As you sit back and look around, you start to think about the meaning of all this and you wonder why progression through the stages of life seems to require that you collect so many possessions. Was it always so, and will your daughters and granddaughters do the same? Let us look at the patterns of life in the past and in the present, and see if we can predict the future.



Review Questions

1. How did the term 'china' for dinnerware originate
2. What is porcelain, and what test indicates a porcelain dish?
3. Name three famous makes of dinnerware
4. What are the advantages and disadvantages of plastic dinnerware?
5. Name three famous manufacturers of glassware.
6. What is lead glass? What is cut glass?
7. What is the difference between sterling silver and silver plate?
8. How do flower arrangements add to a table setting?

Activities

1. Write an essay on the development of ceramics from ancient China up to the present time.
2. Make up a purchasing plan for dinnerware, glassware, and tableware for a family of five. Consider daily use items and also special occasion dinnerware.
3. Examine some flower arrangements. This is becoming a hobby for the housewife. Explore the principles, materials, and elements of design involved in good floral arrangements.

YESTERDAY, TODAY, AND TOMORROW



CANADA TODAY

This country has an enviable opportunity in the world today. Her natural resources are immense; her achievements are many; and yet so much more than has been done up to now is still waiting to be done in the future.

Canada has the second largest land area of all the nations of the world, yet her entire population is less than would fall within a 50 mile radius of Piccadilly Circus in London, England.

In this fact lies the key to the future: it is the people of Canada who are her greatest resource. There is room for every talent. In themselves these talents are a national asset, and from them will come the means to unlock the natural wealth that is there waiting. Good farming land is no more than a paper asset until it is farmed; copper or uranium are worthless if they are left forever underground and never mined. Potential must be realised.

Creatively, too, Canada is flexing her muscles and is proving that good literature, art, music, theatre, design, and architecture are not the exclusive property of older or wealthier nations. Nor are what Canadians are producing just pale imitations of what other countries are doing – a sort of ersatz culture – but more and more they are a true reflection of a diverse but recognisable national identity.

In the fields we have studied, John Andrews, J. B. Parkin, Ron Thom, Moshe Safdie, and Irving Grossman are all Canadian architects of distinction; Robin Bush and Alfred Faux have produced first class furni-

ture; Murray Oliver, Allison Bain, and Alison Hymas are among the first rank of interior designers. All these, and many others, are making our houses more efficient and easier to live in, our homes more pleasant, and our whole environment more beautiful. They are working with all the advantages of the Machine Age to help assist their creativity, and whether they be adventurous or conservative none of this large group of Canadians who are developing the country can be accused of latter-day Luddism.

How did this exciting situation develop? How will it evolve as Canada grows older?

TIME MARCHES ON

We build our present and future on the lessons of the past. Life is a constantly changing parade and even the slightest pressure bends it in a new direction.

Canada was officially 100 years old in 1967 and this is very young compared to other countries of the world. Great Britain's recorded history begins over 2,000 years ago.

The first settlers in Canada faced an unknown hostile wilderness and their need for a house as shelter and protection was very real. Each family occupied a large piece of farm land and they existed as individual, unrelated units because all neighbours were far away. In times of stress the family had only themselves to turn to. There were no doctors, policemen, or social workers to help them. Social life was based on the family and very little activity came from influences outside the home. After a hard day's work, which usually started at 5:00

a.m. and stopped at dark, the family would gather in the house to sew, talk, and perhaps sing folk songs. It was a very simple life; even the education of the children was the responsibility of the family unit, and the mother or older child performed the tasks of schoolteachers.

Economically the family was self-sufficient. Money was a rare thing and there were few places to spend it. If the family needed something, they made it, or grew it, or perhaps traded with another family by exchanging a pig for a bolt of homemade cloth.

There were two things that affected the life patterns of the early settlers: these were the social (among which religious and ethnic were the strongest), and the economic pressures.

THE BEGINNING OF SPECIALIZATION

Everyone tries to find some work he or she does best and enjoys the most. It is a universal desire to be 'the best' at something. It offers deep and rewarding satisfaction to the individual to master some task.

The early settler who made a fine chair soon found he could trade his chairs for the food he needed. He gradually stopped farming and devoted his time to making furniture. His family also became furniture makers, although the wife may have had a small vegetable patch which she tended herself.

The family no longer needed a large farm and it was sold. They moved to a location at a cross-roads or at a ford or bridge over a river so that their wares or furniture could be displayed to many passing people. Soon other specialist craftsmen moved to the same location. This was the beginning of a commercial town. Towns named Uxbridge, Brantford, and Gamebridge began in this way.

The farming families came to a central town to buy or trade articles. Money became very useful as a medium of exchange, and barter gradually died out.

Social life was also changing as groups

of families began to live and meet in the towns. They not only exchanged goods, but also ideas and customs. Entertaining of new friends became common and the home required extra chairs, dishes and cutlery to accommodate parties and dances.

People were no longer separated by distance and they enlarged their circles of friends and acquaintances. Social customs began developing. *Courting*, or the proper way for a girl to meet a future husband quickly developed; and the social conduct of people became more formal, or in other words followed a commonly acceptable code of conduct.

The economic changes led to more leisure. The chairmaker needed only make two chairs a week to live comfortably and his working day became shorter.

With the growth of the market he and others like him soon required more help in their work, and people began leaving the farms and coming to the towns as helpers, or apprentices, in shops. The towns began to grow and houses became larger and better equipped.

THE MACHINE AGE

Suddenly a revolution occurred almost overnight. The machine was introduced and sped up production processes. At first farm machinery made fewer people necessary to work the land and the excess labour moved into the towns. Then machines improved the manufacturing system. More goods were made in less time. This was the beginning of the *economic cycle*. This simply indicated that supply was having to keep pace with demand.

The economic revolution created a new social life. Money was circulated freely as more people became wage earners by operating machines. Many people had more money with which to purchase household articles.

Educational systems, and new government legislation regarding working conditions were by-products of the machine. The government began to be concerned with the welfare of

the people and with living conditions in the towns.

Assured a better life and more leisure time, people began to develop social graces. Theatres, balls, and entertaining became common events and the home no longer was the centre of social activity. To 'go out' was the accepted type of entertainment. The house became the place for small, quiet social gatherings.

The present is a further stage of this development. Fewer people live in the country, and the towns and cities are swollen. *Automation* is the highly developed machine replacing the many men required to do a certain task. More leisure time is available and the common length of a working week dropped from forty-four hours to forty, then to thirty-seven and one-half hours.

Technology advances: new materials and new building systems have made possible larger buildings. The elevator was invented and multi-storey apartments were built. The house is no longer the backbone of the family unit and apartments or smaller areas are adequate for shelter.

THE DESIGN WORLD OF YESTERDAY

It is possible for an individual to be so highly motivated that he can literally change the world. This is true in many fields – medicine, engineering, design, and countless others.

We tend to identify this change very closely with the individuals or individual that prompted it. Doctors Banting and Best – the discoverers of insulin – are recognized as the conquerors of diabetes, a disease that afflicted many people in the world. The development of the house and of architectural design in general has its outstanding leaders, just as in medicine.

A low point of architectural design occurred in the late nineteenth century. The advent of the machine age disrupted design to such an extent that architecture as a profession almost disappeared. Design as applied to buildings became a mixture of

many styles taken from any period of history. These were the 'Dark Ages' for design.

The development of the machine brought benefits as well. A new breed of men was born – the engineers who tended and designed the machines. The engineer was precise in his thinking. Machine making became the most functional design activity of this time. No wasted materials and details such as ornamentation were permitted in the building of economical machines.

It was only natural that this design approach of functionalism should be carried over into buildings. The first sign of this was in factories, because factories are really machines enclosing other machines.

The factory was the father of modern design in buildings. The engineers in designing machines employed the same approach to buildings. A revitalized type of architect-engineer was born and new movements of design were launched in the world.

ARCHITECTS OF THE WORLD

A strong design movement emerged in Europe. The philosophy of using the machine to build better buildings became the keyword of this movement.

Walter Gropius, a German architect and educator, established a school to train designers in this new movement, now called the 'International Style'.

Similarly, Charles Jeanneret, a French architect – using the name of *Le Corbusier* – wrote several books expounding his theories of design. He welcomed the machine as advancing building technology, and claimed that the house is really a machine in which to live and it should be functional and efficient.

The 'International Style' contained the roots of modern architecture. The graduates of Gropius' school became architects, designers, and teachers who carried the ideas abroad and the whole world reacted to them.

FUNCTIONALISM IN DESIGN

Design became purely functional to the extreme that buildings appeared stark and bare. This was developed further in several other countries in the world.

In the United States a functional design movement began in the city of Chicago where architects such as *Frank Lloyd Wright* were developing an 'American Style'. The skyscraper, a decidedly American invention, was born in Chicago, and the earliest examples were built there in 1880.

The 'American Style' and the 'International Style' fused and became the leading influence in design. Gropius and many of his students came to the United States in 1930. *Ludwig Mies Van der Rohe* and *Marcel Breuer*, two of the students, established the leading concepts of modern design which grew and developed in many other directions.

Today we can see the products of modern design all around us. They all have functionalism as a common character but they express different qualities of design.

Frank Lloyd Wright developed a *Romanticism* which delighted in organic forms and natural materials. His houses fit into the land as if they grew there like a plant. The interiors of the houses are warm and rich with wood, brick and stone. The proportions are very human and space is treated as a flowing rather than a static element. Frank Lloyd Wright innovated many devices we use today – the carport and corner window are two examples.

Gropius' influence, extended through Mies Van der Rohe, is considered as *Purism*. Purism rejects ornamentation and uses the pure beauty of machine-made surfaces or of natural materials alone. *Formalism* is a part of this style, and symmetry and monumentality are characteristics of this approach. Most of our larger buildings are influenced by this style. The modern skyscraper, using factory made component parts, is in the Formalistic style.

Houses influenced by purism or formalism are steel, glass, and brick buildings,

very clean and unadorned in appearance. The interiors are almost stark with simple planes and mathematical proportions.

This style is very easy to copy and perhaps for this reason, many designers use it for modern buildings. Schools, factories, office buildings, and houses are often designed in a formalistic way.

Le Corbusier has a difficult style to relate to modern design. His influence through his books has been very great, yet the amount of his actual work is small. Each building he designed is outstanding and his style can be considered *Sculptural*. He belongs to the modern painting movement we call *Cubism*. The painters of this school founded modern art as we know it today by exploring new ways of representing space in paintings.

The buildings of Le Corbusier are treated as works of art or, as we said, as sculpture. Proportions are mathematically worked out and the plans are pure expressions of function. Machine crafts and surfaces dominate and rough concrete is a favourite material.

His houses are very human and designed with free or *open planning*. A minimum amount of walls enclose areas and the spaces flow together. When natural materials, such as stone, are used they are treated in a purely sculptural manner.

It is interesting to note the reactions of these great designers to city life. Frank Lloyd Wright's concept is called 'Broad-acre'. It decentralizes cities so that each family has one acre of land on which to live. It spreads over the country connected by streets and the only high buildings occur at main intersections of roads.

Mies Van de Rohe believes in the centralized cities in which we live today. However his concept is that the core be well planned with skyscrapers of immense size so that land is freed at the base of the building for parks, malls and other open spaces for people. This concept is being used in large city redevelopment today.

Le Corbusier is definitely for centralized cities, but as massive high rise blocks. All functions of a city: stores, libraries, theatres,

and apartments will be contained in these blocks and each block will operate as a unit. Each apartment will include large terraces for outdoor living and even for the growing of plants.

NEW MATERIALS AND NEW TECHNOLOGY

Only twenty years ago Man used to dream of travelling in space. It was considered to be so remote a possibility that anyone who seriously discussed the matter was subject to scorn and incredulity.

Today men are travelling in space and are on the way to the moon. New materials and new technological knowledge have made it possible.

The same new knowledge that makes a moon flight possible is used in the building of our houses. The plastics and special steels used in space craft are also used in the construction industry. Each day approximately twenty new building products are introduced on the market. The plastics alone account for many of these and several years ago an entire plastic house was developed. On today's market a prefabricated plastic bathroom is available consisting of moulded walls, floor and ceiling, containing plumbing fixtures, tub, toilet and basin shaped and moulded with the walls.

Prefabrication is the manufacturing of items in a factory to be delivered and installed at another location. Prefabrication is part of the new technology we use today. Kitchen counters, window units, roof structures, and entire houses are prefabricated.

New technology in building methods, prefabricated concrete panels, new concrete materials, steels of very high strength, efficient insulation products all influence our modern buildings.

Building methods can become as fantastic as imagination will allow. For example, a concrete shell structure is very strong compared to the weight of material used, just as an egg shell is very thin, yet quite strong. A shell structure can be made by blowing up a large plastic balloon on the

ground, about the size of a house and pouring concrete on it. When the concrete is hard, the balloon is deflated and withdrawn through the front door. The new shell house is ready to occupy in four weeks time. This has actually been done and is not as distant as it seems. There are still flaws to be ironed out, but it could become a common building procedure in the near future.

WHAT OF TODAY'S CITIES?

We live in the present, think of the future, and occupy cities of the past. The last is difficult to correct because cities exist over long periods of time. However to provide for the future, city planning must attempt to set a pattern to our cities' growth.

Cities are living things. They grow, they suffer from diseases, and some can even die. We can make them ugly and dreary, or we can make them vital and beautiful. Many mistakes have been made in former times and in current reconstruction some of these are being rectified.

The core of a city seen from the air is a dense growth of high buildings – few green open spaces are seen. At five o'clock, when the office workers go home, the streets are full of people swarming into the nearest transportation centre. This can be a great problem and large office buildings may have to stagger the flow of people by rearranging office hours. Today this crush is eliminated by freeing the land at the base of the building. Through planning, the building is held back from the street line and open landscaped courts are created. These spaces usually become a part of the street and produce a very human feeling. It is a pleasure to stroll through these areas in a midday lunch hour. Benches, trees, flowers, pools, and fountains decorate the area and provide a beautiful transition from the busy street to the lobby of the building.

CITY PLANNING AND ITS USE

City Planning is responsible for urban renewal. A *blighted* area (which is an area of old run-down houses), should be renewed



Fig. 11-1 The core of a city. The downtown area grows and spreads. Notice the mixture of old and new

either by private companies complying with planning rules, or by government bodies.

The land can be assembled or *expropriated* by government agencies. Expropriation is a legal process whereby the government causes an individual to sell his property. This is only done when the land is required to contribute to the welfare of the other people in the city. To be absolutely fair, the value of the land is determined by impartial appraisers and the owner has recourse to the law courts if he feels the price paid to him is unreasonable.

Once expropriated, the houses, which are usually densely packed on the land, are torn down. New apartment buildings and row houses can then be built to house more than twice the population that originally occupied the same land area. The new designs are less wasteful and free more open space for parks or play areas on the land. The general appearance is improved considerably and this affects the entire city.

In our cities we must constantly strive for the welfare of the population. Socially we know that the crime and death rates are higher, and sickness and fires occur more frequently in blighted areas because many families occupy one house and the sanitary facilities are often inadequate. By urban renewal we reduce these social hazards and also improve the appearance of the city.

THE FUTURE OF THE CITY

But what is the future of our cities? We cannot afford to turn our backs on them and let them grow or die as they will. The current practice of satellite cities and community planning offers one solution. In other words, we must accept the city as it is, surround it with a belt of parks, and begin the construction of ideal communities in the surrounding suburbs.

Large cities in this country are beginning to feel the effect of years of bad planning. The growth of population far outstrips the growth of the physical accommodation in cities. Services such as water, sewers, and

hydro-electricity are becoming inadequate for the more rapidly growing areas.

Fast action is required if the cities are to be saved, but local small areas with individual municipal governments cannot cope with the problems. Townships, boroughs, villages, and even towns lying close by large cities are eventually taken into the perimeter of the urban area; yet each retains its own political identity and ambitions and often they work at cross-purposes to each other. It is not unusual in a large city, consisting of several townships, to find several separate police and fire departments. What is worse, several separate planning boards exist in this type of city and each one acts for the interests of the smaller political municipality rather than the overall urban area.

In this way you can see that the problems of the city become the problems of the rural areas surrounding it, and conversely the city is affected in time by the countryside.

The trend today is toward the creation of a large metropolis or a metropolitan area. This is a political amalgamation of all the smaller municipal governments into one larger form. Education, fire departments, police, roads, works, and other essential services are centralized and become all under one authority. Amalgamated building departments and planning boards can then function over the entire area and a concentrated effort is directed towards improvements.

THE WORLD IS SHRINKING

With modern highly developed communications such as television we no longer live in a large world. Something happening in China can be televised to the entire globe minutes later. Formerly it took weeks or months before information from one country reached another. Today's world is really one small village. It is only natural that larger cities must end fragmentation of services and planning by small political units and start becoming metropolitan areas.

COMMUNITY PLANNING

Community Planning preserves the green-belt around a city and creates communities beyond. A community can consist of as many as four neighbourhood units. These units are residential areas and are centered on a core of a school or two, a park, and one or more churches. The centres of the neighbourhood units are usually on a main crossroads and become the commercial area, with shopping facilities, library, and perhaps a theatre. The perimeter is taken up by industrial or commercial developments to provide work for the inhabitants.

Basically this is the physical arrangement used in new community planning. The opportunity to create this type of community on new land outside a city is becoming more common and large cities as Toronto, Vancouver, Montreal, Ottawa, and Winnipeg display good examples of this planning concept.

PUBLIC HOUSING

In a democracy the prime concern of the government is the welfare of the people. This is manifested in many ways – labour laws, food and health regulations, medical insurance plans, hospital plans, The National Housing Act, family allowances, education grants, and others that are too many to enumerate.

One of the first areas of concern, yet the least noticeable, is the field of *public housing*. Shelter is an important item to the well-being of the family unit, but many families cannot afford adequate housing. The average family's yearly salary in this country is so low that it does not make possible house ownership nor does it even allow for reasonable rented accommodation.

To overcome this gap between salary and rent, especially for the below average family, a program of public housing has been set up. Although these groups earn very little money, they must not be denied the comforts of a proper place to live. As decent human beings we must accept the responsibility for them and the government,

which in fact is us, provides for their welfare.

Public housing programs are carried out by the three levels of government – Municipal, Provincial and Federal – but it is only recently that large projects have been undertaken at any of these levels. A city can provide houses for the elderly and *low rental* houses for low-salaried families. The city owns these properties, and operates and maintains them. The actual costs of the houses are divided between the number of units and this determines the rent. The accommodation is satisfactory and the rental figure is considerably lower than a family would pay in private developments of rental housing.

Subsidized low-rental housing is often necessary for wage-earners who are far below average. A subsidy means that the government actually rents the house at a figure less than the cost of operation and the development of the project. This is done in the case of housing for the elderly because their incomes are small and fixed. Only a few can work to supplement their pensions. It is also done in areas where salaries are below the national average.

The National Housing Act is the Federal Government's instrument for public housing. Central Mortgage and Housing Corporation, which carries out the National Housing Act, owns and operates many public housing developments across the country. These are well run and attractive and have become the models for public housing in several other countries of the world.

To further the needs of public housing, research on economy of construction and design of houses is carried out by the Federal Government. This information is made available to assist other public housing agencies.

THE EFFECT OF PUBLIC HOUSING ON THE FAMILY

Public housing in Canada accounts for less than 1 percent of all houses, while in Britain it is 30 percent. This means one out of

every one hundred houses in Canada is devoted to public housing, while in Britain thirty out of a hundred serve low-income families. Recent major moves have been made, however, towards widespread development of new public housing.

Much can be said of the existing public housing. Some of it is attractive and fulfills the needs of the people living there. Community centres, supervised playgrounds, parks, and a well-designed house are the features of better developments. The family life seems to thrive but certain drawbacks must not be overlooked. There is a totally unwarranted stigma attached to public housing in some people's minds. They wrongly think that people are second-class citizens by living there. Government control in this field often seems harsh, even if necessary. As an example, you have to prove that your income is below a certain level in order to qualify for accommodation. This process could easily be undignified to a proud or sensitive family.

Still unsolved is the manner of operation of the development. Government officials and employees become landlords and superintendents, and inevitably the paper forms to be filled out and rules posted in all buildings as regulations convey the impression of an institution. The feeling that one's family is a ward of the Government cannot be pleasant.

There are ways to solve these problems and they are being considered. It has been suggested that public housing should be integrated into residential areas without physical breaks such as fences, gates, and walls. This would bring the inhabitants back into the community and kill the ghetto image once and for all. The design of the houses would have to be in harmony with surrounding private residences, and not look institutional. There are ways of determining a family's salary without investigation and form questionnaires. As a last consideration, one could suggest that the people living in the public housing be responsible for the operation of the development. Let them

make and reinforce their own rules in a public *condominium*.

Certainly these ideas are the policy of some public housing agencies, but they have not always worked. One hopes that newer developments will somehow solve the problem of preserving the character of the family unit in a public housing development.

WHAT OF THE FUTURE?

You wonder what the future holds and how your grandchildren will live. Will they look back at photographs of this period in time and comment on the laughable, primitive houses their grandparents lived in? This could easily be so. Nothing is as constant as change. It goes on, with time, forever.

Change is inherent in life. One is constantly changing or adapting to meet the needs of the present. Every field one examines has undergone fantastic change in the past twenty years – aircraft, communications, architecture, medicine, and education.

In view of the fantastic changes and advances of the past twenty years, a great many people are interested in what will happen in the future – some with foreboding, some with anticipation. There are people who make a special study of the past in order to predict the future. These are some of the predictions they make for future living:

Scientists, engineers and agricultural experts will develop automation to the point where it will bring to Man the means of providing for his needs in abundance.

Science will produce new forms of energy to remove salt from the oceans, to control the weather, and to make habitable and productive the desert and swamp areas of the earth.

Food production will no longer be a problem, as food will be grown in the sea, on land, or in a test tube. The meal for the family could one day consist of small pills, with food as we know it a luxury.

Houses will be marvels of electronic efficiency – no cooking, washing, or cleaning. Clothing, dishes, and utensils will be dis-

posable, and replacements will be provided electronically in the home.

Transportation for the individual will be rapid and no longer tied to the ground.

Man's working hours will be greatly reduced, and he will be able to devote his leisure time to culture, art and education. Where in our time, the brain is used to only a small amount of its capacity, its full capacity could well be demanded in the world of the future. For example, man will read at rapid rates – probably two thousand words per minute, yet with greater comprehension and recall.

Medicine will extend life spans to one hundred and twenty years and sickness no longer will exist. Transplanting human organs will be successfully accomplished as the last gap in medical research. This we are already beginning with the heart and the kidney.

What of the family unit? Will it disintegrate? It is unlikely. Human relations and bonds between individuals will, in fact, be stronger. Worries of work, competition, and business pressures will be removed. Three generations will now exist in a family unit due to the longer life span, and this continuity of families will strengthen bonds

rather than weaken them. The family as an institution will become greater. More leisure time, and entertainment from all over the world brought electronically into the home, will restore the house once again as the major centre of family activity.

Some of these predictions are a little terrifying; some fanciful; some desirable. The last is particularly pleasant to envisage in view of current talk of a population explosion. Nevertheless it is true that here we have the big problem of mankind: how to sustain a fast growing population on an Earth that is finite and with a food producing capacity that is not growing as fast as the demands on it.

On the other hand, this civilization was able to put men into space with a history of aviation of less than sixty years. Therefore, it is reasonable to assume that the difficult problems of the future can be overcome in a similar way given a similar spirit and initiative.

There have always been pessimists who look at the dark side of life, but it will be the far-seeing and courageous people who will influence and direct for the good the world of the future. To which group will you belong?



Review Questions

1. How has the invention of the machine changed the social pattern of home life?
2. What two factors affect life patterns?
3. How has the design of the factory affected modern architectural design?
4. What are the characteristics of the design of Frank Lloyd Wright?
5. How does the concept of cities by Mies Van der Rohe affect modern city planning?
6. What is prefabrication?
7. What is a metropolitan area?
8. At which levels of government does public housing exist?

Activities

1. Write an essay on pioneer life in this country compared to modern life.
2. Trace the history of design in buildings from the nineteenth century to modern times.
3. Describe Romanticism as a design movement. Find photographs of houses in this style.
4. Discuss public housing in modern life and how it affects the family unit.
5. The pressure of population on land resources is a major problem in the world today. Where is it most acute and why? How should we solve this problem in the long term?

BIBLIOGRAPHY

- American Gardens*, Better Homes and Gardens, Meredith Press (General Publishing)
- Ancestral Roof, The*, Macrae, M. and Adamson, A.: Clarke Irwin
- Architect and the City, The*, Whiffen, M. ed.: M.I.T. Press (General Publishing)
- Architect's Guide to Site Management*, Green, R.: Architectural Press (General Publishing)
- Architecture: City Sense*, Crosby, T.: Studio Vista (General Publishing)
- Architecture U.S.A.*, McCallum, I.: Architectural Press (General Publishing)
- Choosing a House Design*, No. 1149: Local Central Mortgage and Housing Corporation Office
- Complete Encyclopedia of Homemaking Ideas*, Bradford, B. T.: Meredith Press (General Publishing)
- Decorating Ideas Book*, Better Homes and Gardens, Meredith Press (General Publishing)
- Decorating Your Home*, Parker, K. P.: Chester P. Heck, New York
- Decorative Art in Modern Interiors – Interior Decoration, Furniture, Textiles, Ceramics, Tableware, Lighting*, Moody, E.: Studio Vista (General Publishing)
- Design Your Home for Living*, Trilling, M. B. and Nicholas, F. W.: Lippincott
- Elements of Interior Design and Decoration, The*, Whiton, S.: Lippincott
- Experiencing Architecture*, Rasmussen, S. E.: M.I.T. Press (General Publishing)
- Flower Arranging*, Better Homes and Gardens, Meredith Press (General Publishing)
- Great Modern Architecture*, Cantacuzino, S.: Studio Vista (General Publishing)
- Guide to Modern Architecture*, Banham, R.: Architectural Press (General Publishing)
- Home Furnishing*, Rutt, A. H.: Wiley (General Publishing)
- Home Improvement Ideas for 1968*, Better Homes and Gardens, Meredith Press (General Publishing)
- Home Management and Nutrition*, Wattie, H. P.: General Publishing
- Home Planning and Architectural Drawing*, Dunning, W. J. and Robin, L. P.: Wiley (General Publishing)
- House Plants Book*, Better Homes and Gardens, Meredith Press (General Publishing)
- Housing and Home Management*, Lewis, D. S. et al: Macmillan N. Y. (Collier-Macmillan)
- Housing and Urban Growth (drawing and visual aids)*, Local Central Mortgage and Housing Corporation Office
- Interior Design*, Rowntree, D.: Penguin Books (Longmans)
- Landscape in Distress*, Brett, L.: Architectural Press (General Publishing)
- Modern Furniture*, Moody, E.: Studio Vista (General Publishing)

Modern House U.S.A., Rogers K. E.: Harper and Row (Fitzhenry and Whiteside)
Modern Houses, Cantacuzino, S.: Studio Vista (General Publishing)
Money Management for Your Family, Better Homes and Gardens, Meredith Press (General Publishing)
New Houses, Whiting, P.: Architectural Press (General Publishing)
New Movement in Cities, Richards, B.: Studio Vista (General Publishing)
New Single Storey Houses, Whiting, P.: Architectural Press (General Publishing)
Park and the Town, The, Chadwick, G. F.: Architectural Press (General Publishing)
Toward New Towns for America, Stein, C.: M.I.T. Press (General Publishing)

INDEX

A

- accessories:
 - defined, 75
 - the human element in rooms, 75-76
 - frames for painting, 76
 - lamps, 76-77
 - plants, 76
 - sculpture, 76
- accommodation, choosing:
 - room and board, 3
 - sorority house, 3-4
 - factors to consider, 3, 6-7
 - room in private houses, 4
 - a flat, 4
 - an apartment, 4-5
 - mobile house, 5
 - a house, 5-6
 - marital status, 6
 - economics, 6
 - commuting, 7
 - location and availability, 7
 - transportation, 7
 - the lease, considering and signing, 7-8
 - married couples, 8
- advertisements, how to judge, 80
- Andrews, John, 100
- apartments, 4-5
- appliances: *see* household equipment
- architecture, development in recent times, 102

B

- Bain, Allison, 100
- bargains, analyzing, 79-80
- bedrooms:
 - and beds, 68-69
 - furniture arrangement, 73
- blankets, 86-87
- boarding house, 3
- Breuer, Marcel, architecture of, 103
- Bush, Robin, 100

bylaws:

- and community control, 13
- importance of investigating, 15

C

Canada:

- today, 100
- yesterday, 100-101

Canadian Standards Association, 79

Cape Cod style (house), 28, 30

carpets:

- as a floor covering, 54
- rug or broadloom, 54-55
- characteristics of a good, 55-56
- selecting good, 56-57

caveat emptor, application to house buying, 16

Central Mortgage and Housing Corporation, 19, 107

china, identifying by name, 92

Chippendale style (furniture), 64

cities:

- growth of, 11-12
- living in, 11-15
- how controlled, 12-13
- planning and its use, 104-106
- future of, 106

see also communities

coffee percolator, standards for judgement, 80-81

colonial style (house), 27

colour:

- theory in design, 38-39
- warm and cold colours, 39
- scheme, selection of, 39-40
- principle in choosing, 40
- space, 40-41
- design, 41
- tricks of the trade, 41

communications, development of, 106

communities:

- development of, 11-12
- planning, 12, 107
- characteristics of a good, 13
- factors in choice of, 13
- needs of, 13-14
- character of, 14
- geography, importance of, 14
- area, future of, 14-15

condominium, 108

cotton, *see* textiles, household

credit, use of, 79

D

design:

- world of yesterday, 102
- functionalism in, 103-104

design, house:

- stylization, 30
- style of today, 30
- good taste and beauty, 30
- good design, 30-31
- relationship of rooms to each other, 32-33

dinnerware, 91-93

drapery, for windows, 57-60

Duncan Phyfe style (furniture), 66

E

equipment, *see* household equipment

F

family:

- effect of public housing on, 107-108
- future prospects, 108

family cycle, 2

Faux, Alfred, 100

flat, as accommodation, 4

flatware:

- coverings, 54-57
- silver, 96
- selection of designs in, 97
- arrangement, 97

floor plan, analysis of, 31-32

floors, types of:

- resilient, 53
- wood, 53
- cork, 54
- non-resilient, 54

flowers, as centrepieces, 97-98

French Provincial (furniture), 66

French Provincial style (house), 28, 29

furniture:

- quality, durability, and cost, 69-70
- arrangement of, 72-74
- bedrooms, 73
- as walls, 73-74
- core of, 74-75

furniture design:

- comfort and utility, 62
- traditional styles, 62-63
- English, 63-65
- French, 65-66
- American, 66
- twentieth century, 66-67
- current trends, 67-68
- scale, 68
- selection of, 68
- beds and bedrooms, 68-69
- usefulness and service, 68-69
- appearance, 69
- structure, 69
- upholstery fabrics, 70
- construction, 70-71

future, 108-109

G

Georgian style (house), 27-28

glassware:

- types of, 93-94
- selecting, 94
- making of, 94
- in harmony with dinnerware and cutlery, 94-96

Gothic revival style (house), 28

Gropius, Walter, 102-103

Grossman, Irving, 100

H

Hepplewhite style (furniture), 64

home:

- environment of, 1-3
- the family cycle, 2
- mother's influence, 2

house:

- distinguished from home, 1
- semi-detached, 5
- row-house (town house), 5-6
- as accommodation, 5-6
- detached, 6
- renting, budget for, 21
- advantages of buying, 21-22
- renting or buying, 21-23
- advantages of renting, 22
- the final decision, 22-23
- floor plan, 31-32
- relationship to lot, 32
- three basic types, 33
- shape of, 33-34

house, purchase:

- lawyer, 16-17
- realtor or real estate agent, 16-17
- offers to purchase, 17
- legal terms, 17
- mortgage, terms of, 17-18
- downpayment, 19
- taxes, 19
- sources of money for, 19-20
- National Housing Act, 19-20
- budget for owning home, 20-21
- existing house or custom-built, 24
- existing house, 24-25
- advantages, 25
- disadvantages, 25
- renovating or altering, 25
- custom-built house, 25-26
- the lot, 25-26
- exterior style, 26-30
- older houses and current trends, 31

household equipment:

- economical purchasing, 78
- guarantees, 78-79
- dealers, 78-79
- buying on credit, 79
- safety standards, 79
- bargains, 79-80
- consumer reports, 80
- small appliances, standards for judging, 80-81
- products, analysis of, 80-82
- major appliances, standards for judging, 81-82
- points to remember when buying, 82

housing, public, 107-108

housing consultants:

- appraisal expert, 34
- architect, 34
- building contractor, 34-35

Hymas, Alison, 100

I

interior designs:

- beauty, the measuring of, 36
- elements of, 36, 37-42
- principles of, 36, 42-45
- environment, 37
- colour, 38-41
- texture, 41-42
- form, 42
- harmony, 42-43
- line, 42
- proportion, 42-43
- space, 42
- balance, 44
- emphasis or focus, 44-45
- rhythm, 44
- scale, 44
- symmetry, 44
- structural and decorative, 45-46
- decoration, 46
- walls, 48-52
- accessories, 75-77

J

Jeanneret, Charles, (Le Corbusier), 102-104

L

lawyer, importance in house purchase, 16

lease 7-8

Le Corbusier, 102-104

linens, *see* textiles, household

location, choice of:

- rural areas, advantages, 10-11
- rural or urban, 10-11
- cities, advantages and disadvantages, 11

lot:

- choosing, 25-26
- orientation of, 26
- topography of, 26
- relationship to house, 32

Louis XIV style (furniture), 65
Louis XVI style (furniture), 66
Loyalist style (house), 27-28

M

machine age, 101-102
marginal expansion (of cities), 11-12
married couples, and accommodation, 8
master plan (for community), 13
materials, care of, 60
mobile house, 5
modular furniture, 67
mortgage, terms of, 17-18

N

National Housing Act, 19-20, 107
neighbourhood, *see* communities

O

Oliver, Murray, 100

P

paint, types of, 50-51
Parkin, J. B., 100
prefabrication, 104
Private houses, rooms rented in, 4
public housing, 107-8
'Pyrex' dishes, 94

Q

Queen Anne style (furniture), 63-64

R

realtor or real estate agent, 16-17
refrigerator, standards for judging, 81-82
Regency style (furniture), 65
room, rented in private house, 4
room and board, 3
rural areas, living in, 10-11

S

Sadfie, Moshe, 100
satellite cities, 12
Scandinavian style (furniture), 67
sheets, bed, 86
Sheraton style (furniture), 64

silverware, *see* flatware

single girl:

stage one for, 2-8

problems facing in urban centre, 7

sorority house, 3-4

space, and colour, 40-41

specialization, the beginning of, 101

style, exterior (of house):

colonial, 27

Georgian, 27-28

Gothic revival, 28-30

regional styles, 28-30

subdivision control, 12-13

T

taxes, municipal property, 19

table arrangements:

table centres and flower arrangements,
97-98

table appointments:

informal dining, 90-91

the need for food, 90

show or utility, 90

ceramics, types and uses, 91-92

dinnerware, 91-92

formal dining, 91

beauty three times a day, 92-93

glassware, 93-96

plastic dinnerware, 93

selection of design, 93

flatware, 96-97

arrangement of, 97

metal hollow ware, 97

setting the table, 97-98

table linens, 87-88

technology, and new materials, 104

textiles, household:

basic requirements, 84

fibres, and the making of cloth, 84-85

making of, 84

finishes for, 85-86

blankets, 86-87

cotton, 86

sheets, 86

table linens, 87-88

core of, 88-89

place mats, 88

towels, 88

as design accessories, 89

Thom, Ron, 100
towels, 88
Tudor style (house), 28-29

U

United Empire Loyalists, 27
upholstery fabrics, 70
urban renewal, 12, 104-106

V

Van der Rohe, Ludwig Mies, 103
Victorian style (furniture), 66

W

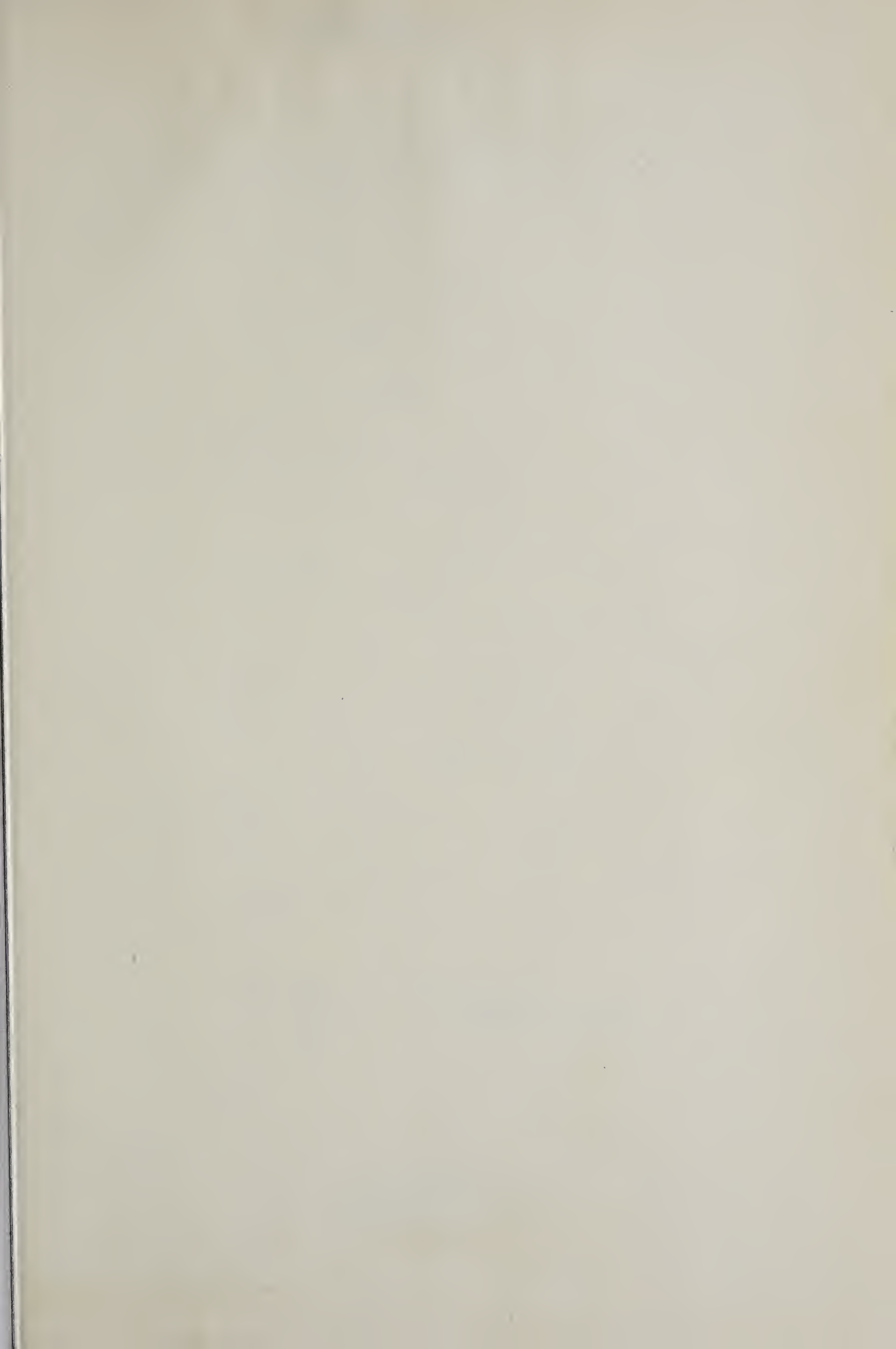
walls, decorating:
 line as an element of space, 49-50
 colour and texture, 50
 materials, selection of, 50
 paint, 50-51
 wallpaper, 51-52
 wood panelling, 52
windows, drapery for:
 characteristics of textiles, 57-58
 selection of, 58-59
 special drapes for special effects, 59
 window shape, 59-60
Wright, Frank Lloyd, 103

Z

zoning, 12-13

Printed in Canada

1 2 3 4 5 6 7 8 9 10 hr/mo 67 57 47 37 27 17 07 96 86



Date Due

JUL 24 '70			
RETURNED		OCT 4 RETURN	
JUL 22 '70		EDUC OC 17 '73	
		OCT 15 RETURN	
		EDUC NO 12 '73	
EDUC FE 17 '71		NOV 8 RETURN	
JAN 9 RETURN		EDUC FE 21 '74	
EDUC AU 25 '71		FEB 16 RETURN	
		EDUC AP 9 '74	
		APR 11 RETURN	
		EDUC SE 15 '74	
APR 18 RETURN		JUL 10 RETURN	
EDUC AP 30 '73			
OCT 10 RETURN		EDUC AU 13 '74	
EDUC OC 23 '72			
OCT 23 RETURN		AUG 8 RETURN	
EDUC JA 4 '73			
DEC 11 RETURN		EDUC JAN 1 '75	
EDUC JA 31 '73		MAR 25 RETURN	
		EDUC OC 31 '75	
JAN 30 RETURN		OCT 27 RETURN	
EDUC OC 4 '73		EDUC DE 1 '75	

TX 301 T15
TAMEANKO MARVIN
HOUSE AND HOME

40804501 CURR



000031096290

EDUCATION
CURRICULUM

930503

TX
301
T15

Tameanko, M.
House and home.

CURRICULUM
EDUCATION LIBRARY

A19842

